SHOW CARD WRITING

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MODERN
SHOW CARD WRITING

To the Retailers
and their Sales Personell
and the students of pharmacy
this book is
sincerely dedicated.

Modern Show Card Writing

BY

JOSEPH BERTRAM JOWITT

Professional Show Card Writer, Show Card
Instructor, Advertising Specialist and
Merchandising Expert

WITH 151 ILLUSTRATIONS

CHICAGO, ILL.
2058-2060 N. WESTERN AVE.
THE NATIONAL DRUG CLERK, INC.

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MODERN
SHOW CARD WRITING

CHAPTER I.

Materials, Tools, and General Points of Information.

Show card writing is as easy as it looks when once you know just where to place each stroke. Every body's hand is naturally a little shaky at first, but this should not discourage the beginner. All that is necessary is the desire to learn, patience, a lot of practice, and the proper working tools and brushes.

While this book is primarily intended for the beginner, it will be found helpful to anyone who has had some amateur experience at lettering and desires to improve and add a commercial touch to his work, thereby enhancing the general appearance of the store and increasing sales—which means more money to him.

Show cards are now an important asset to retail business, and their use is greater every year.

At the outset, the beginner may as well know that it is next to an impossibility to learn to make attractive legible show cards with any old outfit. Expert show card writers will be found to possess the best brushes, pens, and tools, and to care for them almost religiously.

The most important thing, besides practice and modern lessons with model alphabets, is the proper equipment with which to work. The fellow who keeps a pot of paint handy with an old ragged brush stuck in it will never be able to get anywhere in show-card writing.

The best red sable show-card brushes are cheap when you consider what wonderful work can be done with them and how many years they last. The brushes used to do the lettering illustrating this article have been in constant use by the writer for over five years, and will do better work today than the day they were purchased. Not once have they been allowed to dry over night with the ink left in them. The proper way to clean a brush which has been used in water color is to rinse it thoroughly in clean water by pulling the hairs between the thumb and first finger. Then place the brush away to dry, leaving the hairs in a straight flat position. This will eventually train the brush to make perfect strokes.

See to it that you are in possession of regular show-card brushes. Genuine Red Sable show-card brushes are seldom made over one inch in length, and are entirely different from those made for Sign Painters' use. The brushes used by sign painters are mostly made of fine camels' hair set in goose quills. The hairs are too long and soft for show-card lettering, neither will they hold a flat chisel shape. They also lack the proper resiliency for water-color work, like the firm elastic hair in the Red Sable.

It is not necessary to purchase all the different size brushes. The brushes used mostly for the general run of show-card work are: Nos. 4, 6, 8, 10 and 12. Nos. 4 and 6 are generally used for very small lettering and the outlining of letters. No. 8, is used for letters about ½ inch high. No. 10, is general favorite for all lettering up to 2 inches in height. No. 12, is used for large captions or headings, particularly for single-stroke lettering.

A large size brush may be "shaped" after it is dipped into the ink to do the work of a smaller size brush, but it is a mistake to try and spread out a small size brush to do the work of the larger one. Under these conditions the brush can not be relied upon to keep the strokes of any uniform width.

The writer wishes to lay special emphasis on the proper consistency of show-card colors. While the same ink which is used for the brush may also be used with the pen by adding sufficient water to make the ink flow freely from the pen, if used too thin it will clog the pen and the results will be unsatisfactory.

Show-card ink for brush use should always be as thick as heavy cream; if used in a watery condition the brush will not hold up or keep its flat single-stroke chisel shape. This is on account of the glue binder, glycerine and other ingredients. **Keep Ink Well Stirred**

Keep a small piece of glass or cardboard handy and flatten brush out on this each time after dipping it in the ink, and keep the ink used for the pen in a separate bottle.

The proper position in which the brush is held has more to do with learning show-card writing than one would imagine. Some beginners in their first attempt at lettering hold the brush at the middle of the handle and dip only the tip of the brush into the ink. This, of course, is all wrong, and no matter how faithfully you practice it would be almost an impossibility to make any real progress in this manner. It hardly seems so, but is true that success in show-card writing depends to a large extent on the position in which the brush is held. The real sable hairs in the lettering brush are made purposely long and full in order to retain plenty of ink with which to make long, straight, or sweeping strokes. It is impossible to make a long, straight single stroke unless the full length of the hairs is flat on the surface. The thumb and first and second fingers should be placed far enough down on the handle of the brush to touch the nickel ferrule. In this position, the beginner will have complete control of the brush and be able to steady the hand and keep it from shaking. The first joint of the little finger should rest flat on the surface to be lettered. This will give the other fingers the necessary support to make all straight up and down strokes, circles, and semi-circles. In making all sweeps or circulation strokes, do not twist the arm into an awkward position, but simply roll or twist the brush handle between the thumb and first finger. Do not stop in the middle of a sweep or straight downward stroke. Practice until the continuous stroke is perfected. If your hand is unsteady (and it is perfectly natural that it should be) and your brush strokes appear ragged, try resting the first joint of the little finger on the card or whatever surface you are lettering on. This will act as a spring and you will be better able to steady each stroke and make the brush go just where you want it to go.

If possible the writer recommends a beginner rigging up a crude drawing board for show-card writing. This may be accomplished in the following manner:

Build a small slanting portable drawing board to place on top of table or counter. Make it, say, 25x35 inches, or long enough to hold a full size sheet of cardboard which measures 22x28 inches.

This board should have a slant of about 45 degrees. This may be accomplished by nailing a piece of wood 4 inches wide at the back, and an inch wide at the front, allowing a fraction of an inch to protrude above the board to prevent work from falling or sliding off. If the side or edge of board is perfectly straight, a "T" square may be used to rule the cards with by sliding it backward and forward along the edge.

The best results are to be had by doing all lettering on an inclined plane, although a flat desk or counter will answer. If possible, allow the light to fall over the left shoulder to prevent shadows falling over your work.

It positively makes no difference in what position you place yourself while practicing. You may write on an inclined plane, standing up or sitting down. Whatever position is natural is the best. But be sure to keep the body ERECT.

It is not necessary that the beginner purchase a whole lot of supplies.

The show-card writer is fortunate in requiring but few tools to work with, and when considering the length of service these tools will render, only the best should be considered. The following outfit (which may be purchased from any paint, artists' supply, or stationery store) will be all that the beginner will require:

3 Red Sable show-card brushes, Nos. 6, 8 and 10.

1 bottle each of black, blue, and red show-card ink.

1 dozen assorted round writing or lettering pen points.

1 set of speed pens.

1 "T" square or yard stick.

1 piece of art gum (for erasing pencil lines).

1 compass.

This, with some cheap wrapping paper or old newspaper to practice on, will provide you with ample equipment to learn show-card writing.

There are many different brands of prepared show-card inks on the market any one of which will prove satisfactory for brush work, and when thinned with water will work equally well with the lettering pen.

Show cards are so much in demand these days that firms specializing in show-card supplies can be found in all the principal cities. For the benefit of those, however, who live in small towns, supplies may be purchased from The Western Show Card Supply House, 2058 N. Western Ave., Chicago, Ill.

If you write to the above firm, they will be glad to send you a catalog from which you can make your selection.

In order to be able to write show-cards successfully and not waste one's time and efforts it is most essential to get started on the right track. Your success will then be measured by the amount of time you are willing to devote to practice and the close attention you pay to these instructions. While the writer will endeavor to explain every detail as intelligently as possible in the text matter, no clearer explanation can be given than the alphabets and show-cards accompanying the text. It is a mistaken impression some have that the art or talent must be inborn. Experience has proven that, in show-card writing, like in longhand penmanship, practice alone makes perfect.

In learning show-card writing, the beginner should strive more for effect than for detail. Hand lettering is not, and should not be in the same class as press printed or lithographed show-cards. The beginner should not be afraid of criticism. In many cases those who presume to criticise your work are either interested in you or are jealous of your ambition to do things and be different from other people.

In show-card writing, it is simply a matter of PRACTICE and determination to accomplish, with the aid of these practical instructions and the necessary equipment, what eight out of ten have been able to accomplish.

If the beginner will only devote one-half hour each day to practicing the alphabets and following the simple rules laid down here, he will soon be able to write legible and attractive show-cards.

CHAPTER II.

The First Steps.

Having for use the necessary materials, the first thing to consider is the laying out of the show-card, and there is a great deal more in spacing than one would think. A show-card which is properly laid out is half done. The first thing to do is to find the center and draw a straight line through it perpendicularly. This will help you to divide your words equally. For instance, take the word REMEDY. There are six letters in it, and the center line should come in between the letters M and E.

Another important thing is to have plenty of margin around the edge of your show-card. It is much better to have the lettering small and the margin large, than to have the lettering large and the margin small. Always draw a marginal line in pencil around your show-card before starting to lay out your lettering, and try to keep within it.

Sketch the lettering in lightly with a lead pencil to make sure of the correct size of the letters and of proper proportions. The pencil lines later can be erased with a piece of art gum, which is far better than an old rubber eraser, as it will not leave streaks on the card. Art gum is sold in nearly all stationery stores and you probably have it for sale in your own stationery department.

Explanation of the Single Stroke on Plate No. 1.

First, two horizontal lines are necessary for all capital letters. These are top and B lines.

Second, all capital letters should be one inch higher than the lower case letters. For instance, if the capital letters are to be four inches high, the space from the top of cap line to B line would be four inches, and

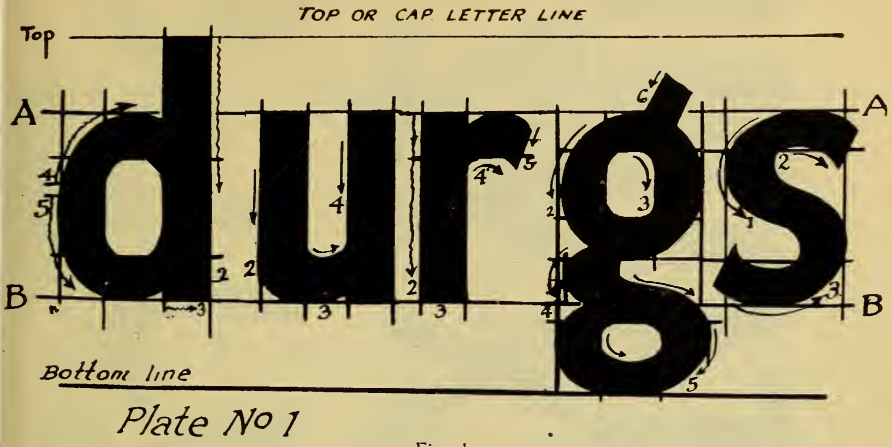

TOP OR CAP LETTER LINE
Top
A
A
B
B
Bottom line
Plate No 1

Fig. 1

from A line to B line it would be three inches, and so on.

The ten lower case letters, b, d, f, g, h, i, j, k, l, t, are the only ones to extend to the top line. And g, j, p, q and y are the only ones extending below B line to bottom line. This bottom line is used very seldom,

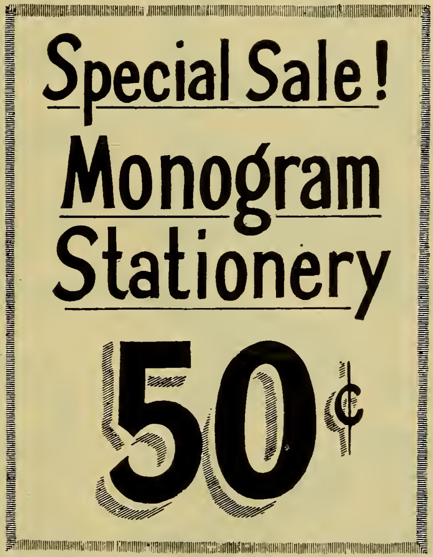
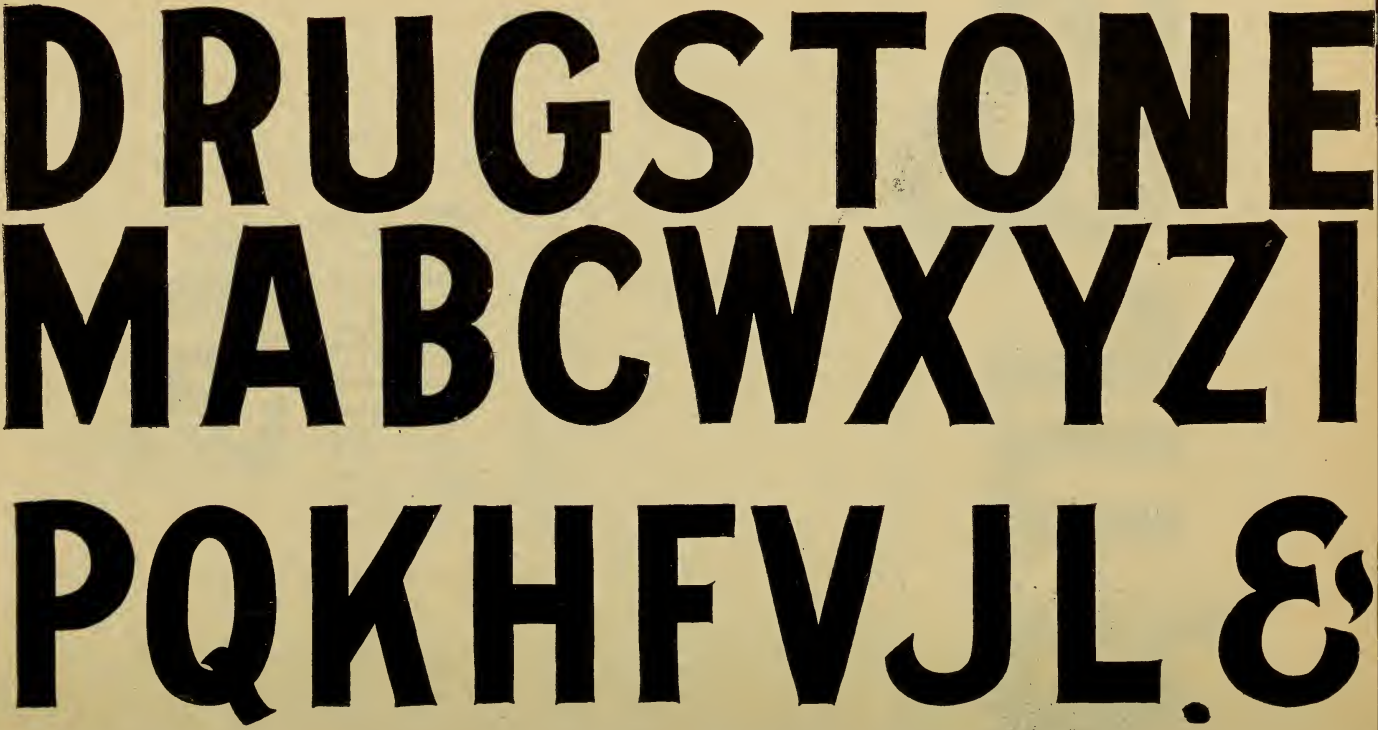

Special Sale!
Monogram
Stationery
50¢

Fig. 2

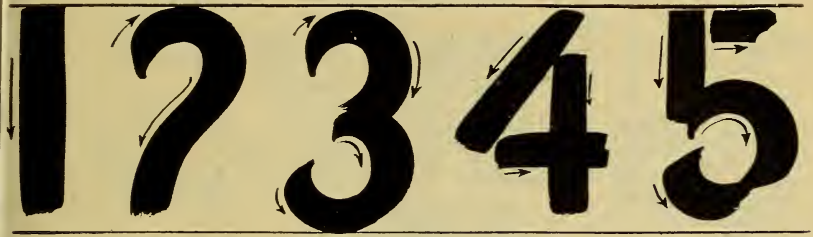
"Upper Case or Caps"


DRUGSTONE
MABCWXYZI
PQKHFVJL.&

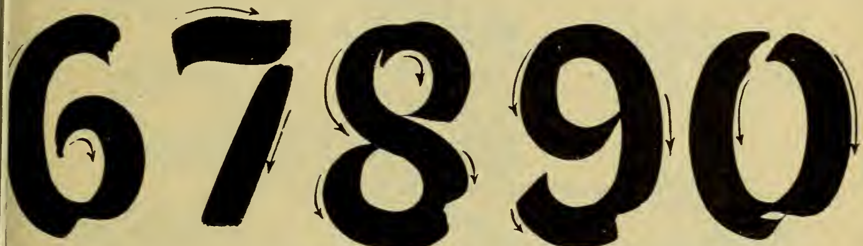
Single Stroke Egyptian - Use No 12

Fig. 3

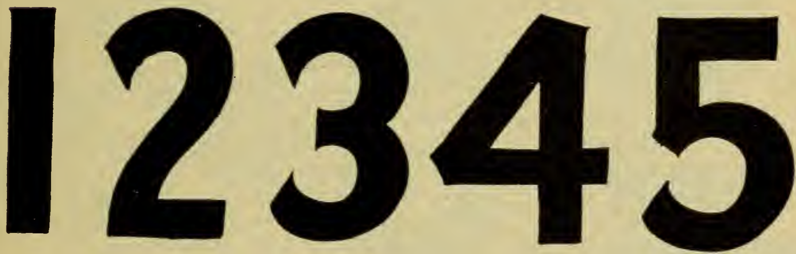
Egyptian Numerals



Showing their course of construction



Arrows show where to start and stop.



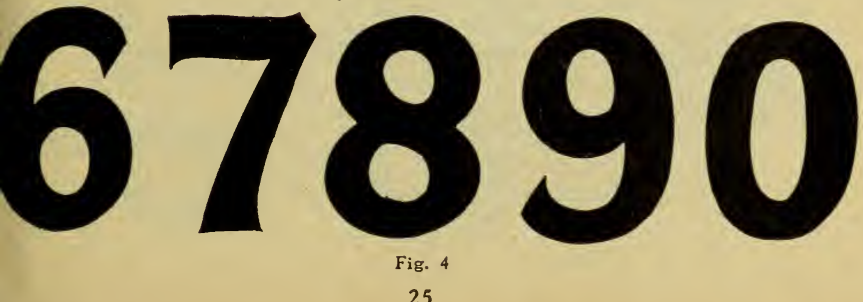
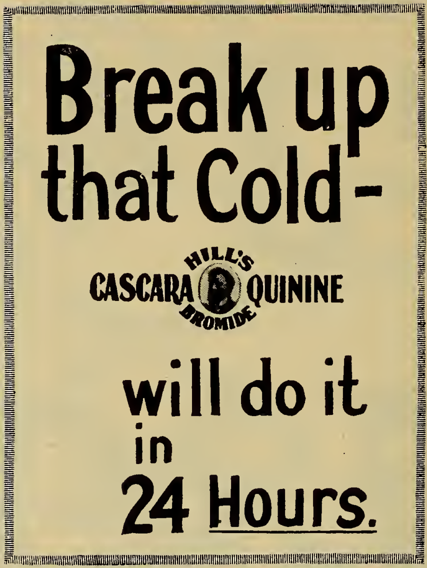


Fig. 4



Break up
that Cold-
HILL'S
CASCARA QUININE
BROMIDE
will do it
in
24 Hours.

Fig. 5

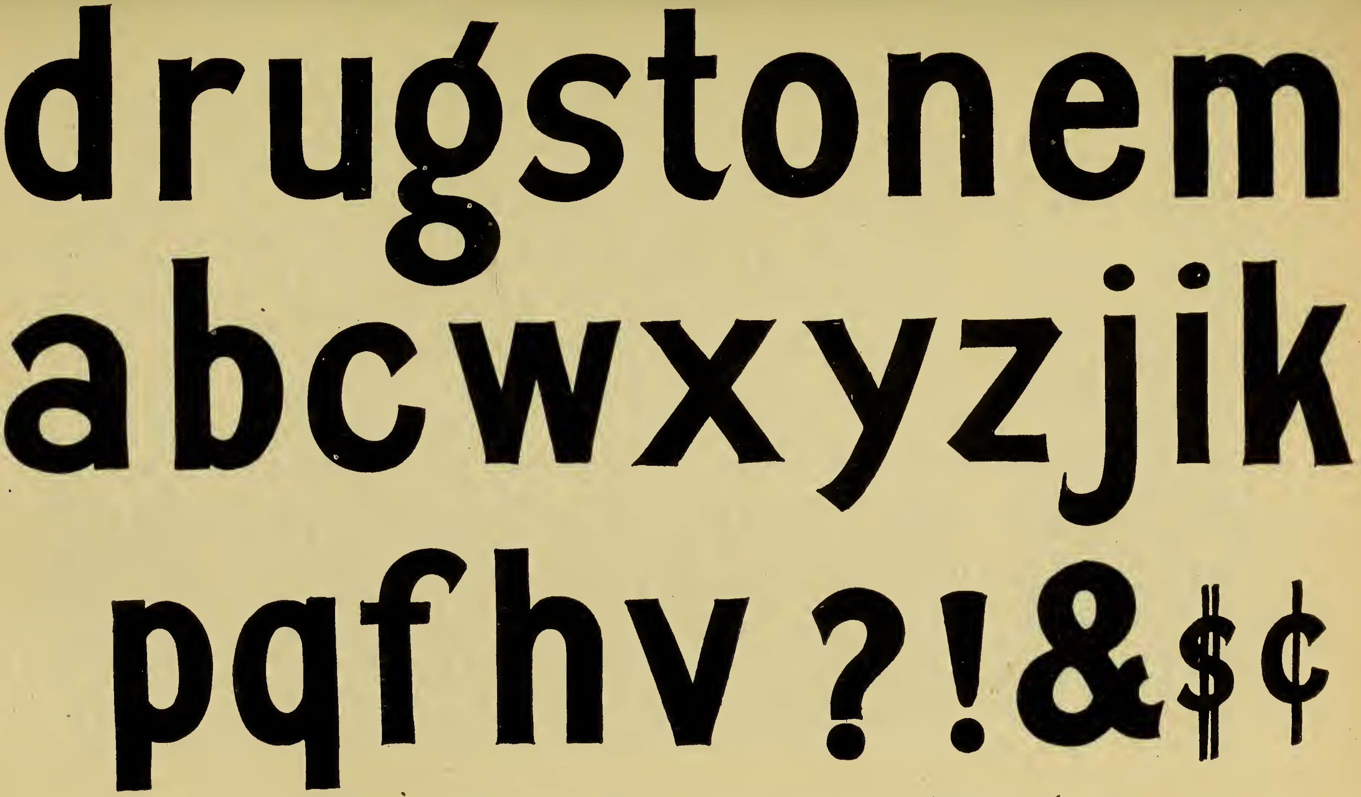
as these five letters are but rarely used together in one line of lettering. The following lower case letters, a, c, e, m, n, o, r, s, u, v, w, x, z, must be kept within the lines A and B.

The words "single stroke" mean that the brush strokes should be the exact thickness of the bars of each letter; in other words, the letter D should be formed by four single strokes.

The word DURGS was done with a No. 12 Red Sable show-card brush. The brush is held as an ordinary lead pencil and a free wrist movement is used. Most show-card inks are made for brush or pen use. They work better thick for brush use, but should be thinned for pen lettering by adding water.

To form the letter D in DURGS, dip the brush in ink. Then work it back and forth from left to right on a piece of paper, to flatten out the hairs and give the brush a square chisel edge. Now follow the crooked arrows and note how the numbers indicate where each stroke starts and leaves off. The brush is always removed before reaching the line B. It is then turned sideways between the thumb and the first finger, making stroke Number 3, finishing the first bar of letter

Single Stroke Letters made with No 12 Brush


drugstonem
abcwxyzjik
pqfhv ?!&$¢

Lower Case-Heavy Egyptian Alphabet.

Fig. 6

D. Stroke Number 4 is a backward stroke, as the crooked arrows indicate that it begins just about where the figure 4 is. The next and last stroke, beginning at Number 5, is a downward stroke, stopping when bar Number 2 is reached.

You will notice that the show-cards in this article are all lettered in this Egyptian type. In the next chapter we will show further work on this type.

CHAPTER III.

Six Key Strokes to the Egyptian Alphabet.

The two standard types of letters most popular for show-card writing are the Egyptian and Roman alphabets. The marked difference between these two types may be explained thus:

All Roman letters are composed of thick-and-thin strokes. The Roman A is made with a light slanting or oblique stroke at the left, and a thick or heavy oblique stroke at the right and finished off with sharp "spurs" at the bottom of each stroke.

The Egyptian or what is sometimes called "Round Block" is composed of single strokes of equal width all the way round and finished off squarely at the bottom of each stroke. These two types are distinctly different and should never be employed together within one word.

In learning the Egyptian alphabet, which is by far the most legible of all, the beginner would do well to concentrate his efforts on practicing the five vowels, A, E, I, O, U, for in the formation of these letters will be found all the principal strokes used in the construction of all letters.

The six key strokes shown on the bottom of plate are the basic strokes used in forming the letters A to Z.

The first is an oblique stroke which is used right and left carrying out the same angle of about forty-five degrees in making the six letters, A, V, W, X, Y and Z.

The second stroke is an upright or perpendicular stroke which is the first stroke used in forming the letters, B, D, E, F, H, I, J, K, L, M, N, P, R, T, U.

The third stroke is a short horizontal stroke and completes the letters B, D, E, F, H, L, P, R, T, by connecting with stroke two at right angles.

The Vowels - the key to all alphabets

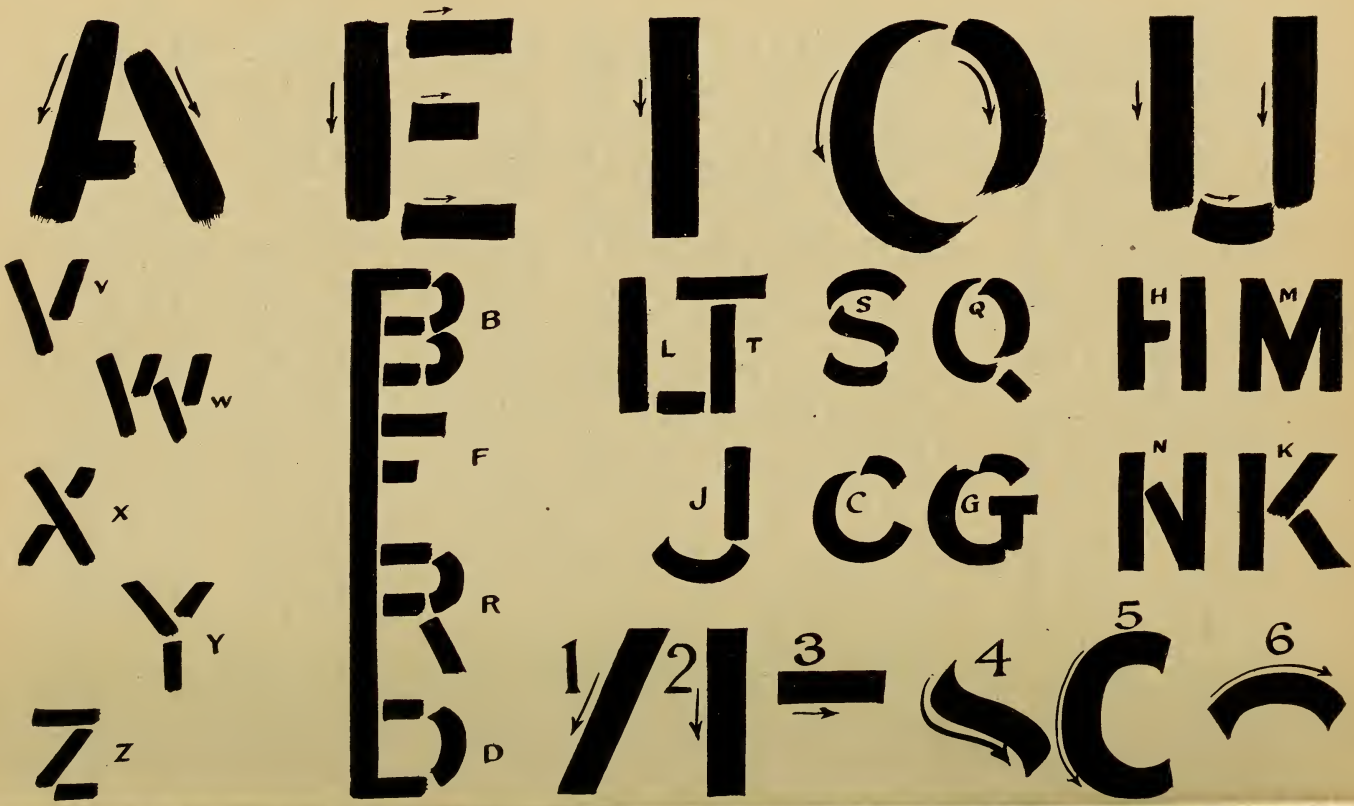

V
W
X
Y
Z
B
F
R
D
L
T
J
S
Q
C
G
H
M
N
K
1
2
3
4
5
6

Fig. 7

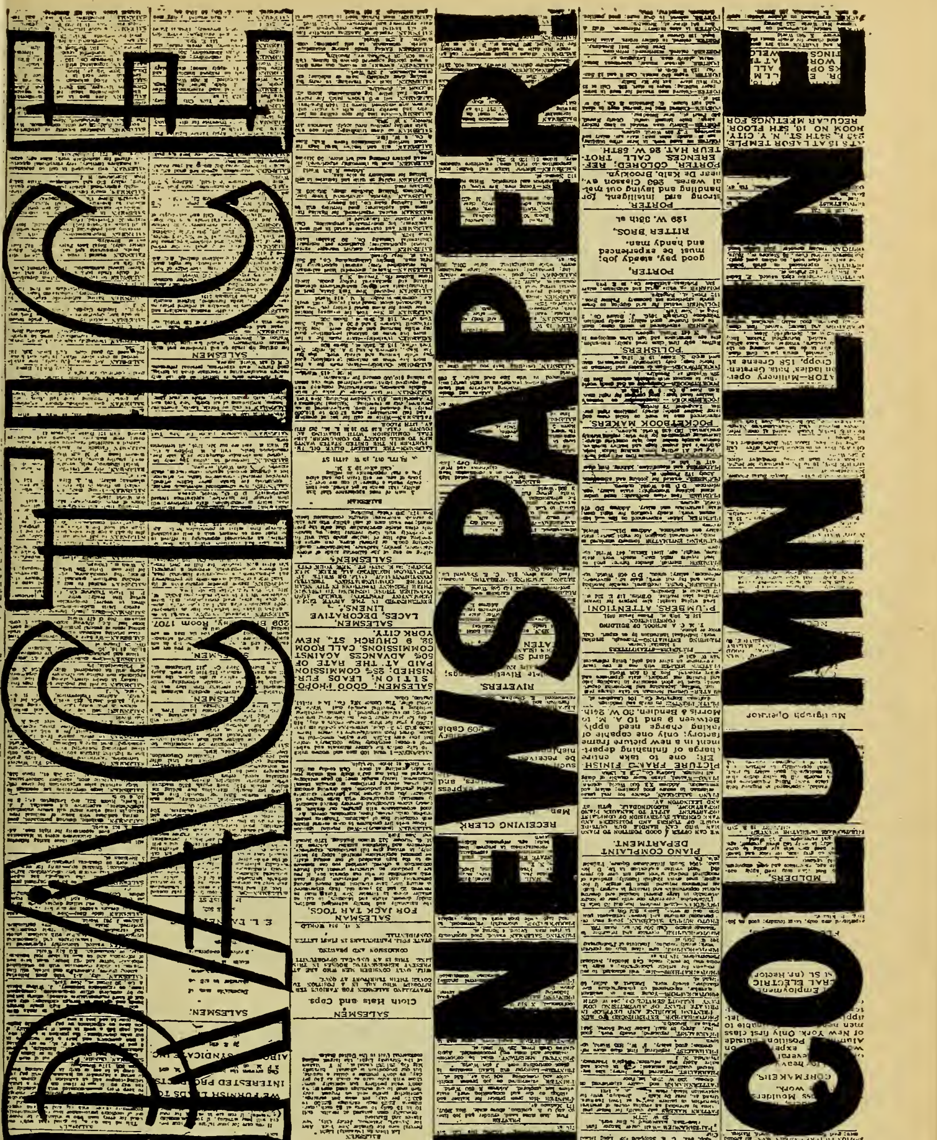
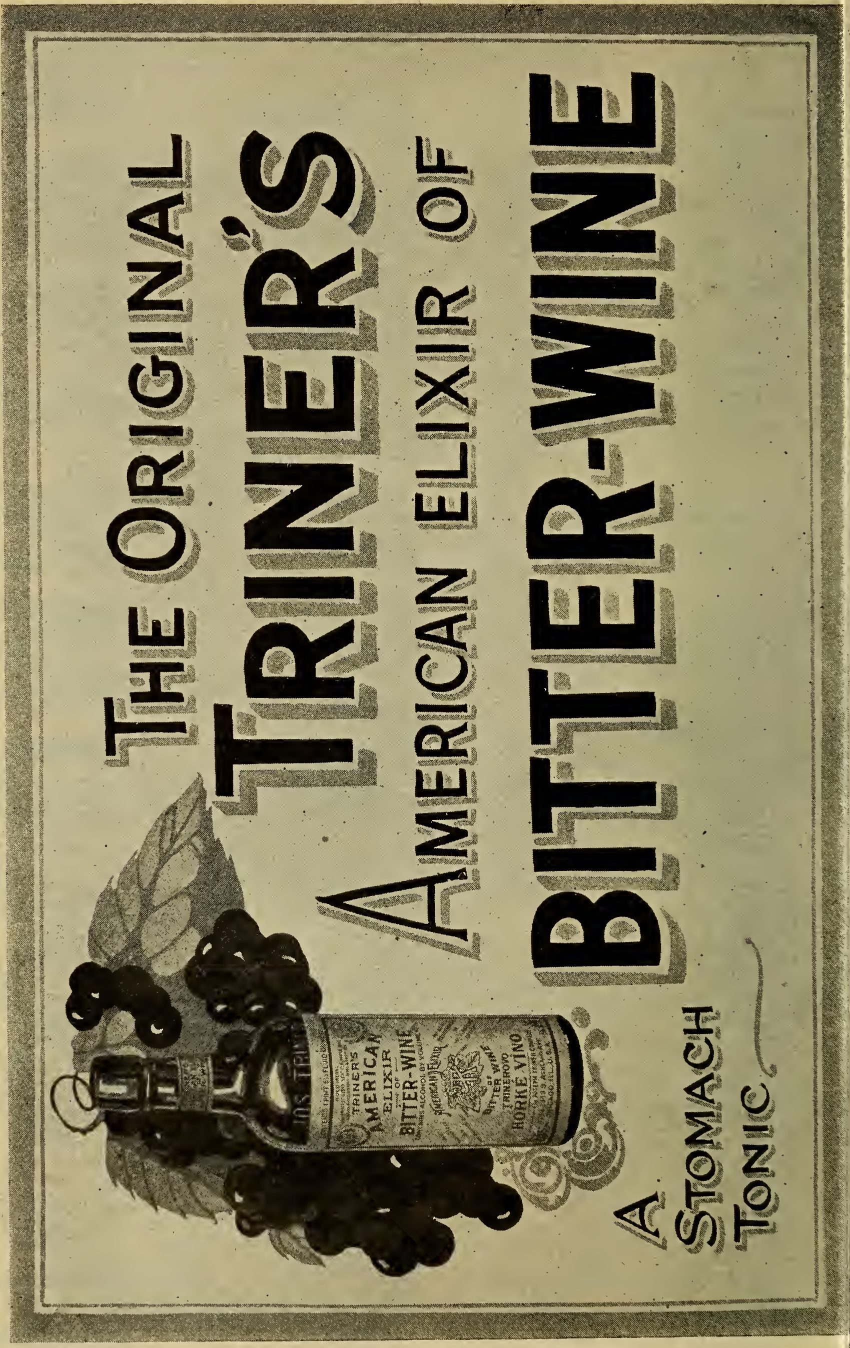

PRACTICE
ON NEWSPAPER!
IN COLUMN LINE
THE WORLD: SUNDAY, JANUARY 9, 1921.
HELP WANTED—MALE.

Fig. 8



THE ORIGINAL

TRINER'S

AMERICAN ELIXIR OF

BITTER-WINE

A STOMACH TONIC

TRINER'S
AMERICAN
ELIXIR
OF
BITTER-WINE
BITTER WINE
BORKÉ VINO

Fig. 9

Stroke four is used the least of all, it being the center stroke in the letter "S."

Stroke five is a crescent or semi-circle stroke and is more difficult to master than the other strokes. It is used in forming the letters O, Q, C and G, and reversed for D.

Stroke six is an arched or bow stroke used in rounding off the letters B, P, R, D, J, S and U.

The chart showing these simple key strokes should prove even to the most skeptical how simple it is to learn this alphabet. For instance, the letter A is a V reversed. The letter W is made up of two connecting V's. P and R are almost the same, as also are O and Q, C and G, E and F, and so on.

A beginner makes a mistake if he expects to master show-card writing in two or three attempts. We must all pass through some elementary stage in learning anything as important and worthwhile as show-card writing. As in physical exercises, progress is slow, but sure, and does not begin to show the results the student expects until after much persistent practice.

Here below are a few DON'TS which are very important for every beginner to remember:

Don't attempt to do any lettering without first drawing the top and bottom guide lines the height you wish your letters to be.

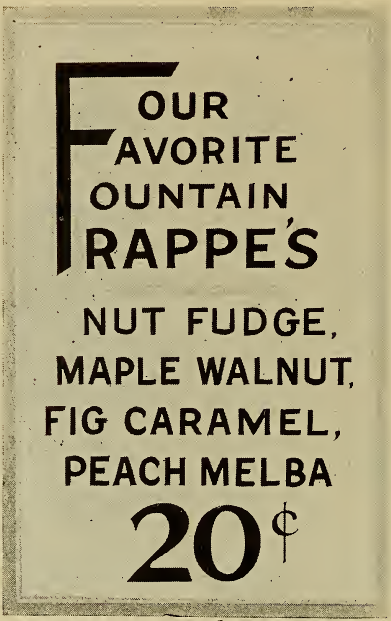
Don't ever attempt to trim the edges of a brush, but purchase perfect stroke Red Sable brushes which do not require trimming.

Don't expect your work to be an exact replica of the work you wish to emulate. Every show-card writer has a decided individuality about his work. It differs as much as in handwriting.

Don't use the same show-card ink for brush as you do for pen. Brush ink should be heavy or thick. Otherwise the brush will not retain its flat shape. The same ink will answer for the pen, only it should be thinned to a proper working consistency by adding a few drops of water at a time.

Don't forget to remove the temper from the lettering pens before using by holding pen point in the flame of a match for a few seconds. This will make them more flexible.

Don't try to crowd a whole newspaper on a show-card. The reading matter should be short, snappy, and to the point.



FOUR
FAVORITE
FOUNTAIN
FRAPPE'S

NUT FUDGE,
MAPLE WALNUT,
FIG CARAMEL,
PEACH MELBA
20¢

Fig. 10

Don't shade letters on the right side, the left shade is the easiest and looks the best. Be careful not to get the shading color too dark. It should be a tint of gray, blue, or green.

Don't hold the brush too tight. The hand must not be cramped in any way. Keep the fingers well down almost touching the nickel ferrule of the brush.

Don't be too careful when making your first attempt at lettering. Boldness of stroke is what counts. Remember the old saying, "Those who hesitate are lost."

The cost of paper and cardboard makes it rather expensive to use for practicing, and for this reason the writer suggests the use of old newspapers, especially Help Wanted pages, as these are free from heavy face type. The upright and horizontal column lines are already ruled and act as a guide for letters. This will reduce the cost of practicing to the minimum. Remember to have the ink as thick as it can be conveniently worked when lettering with the brush.

About the most pleasing combination for a show-card for window display would be a light buff or corn

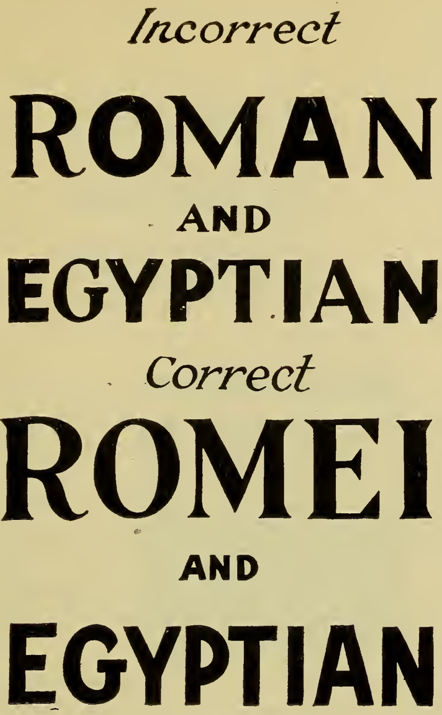


Fig. 11

colored show card, the lettering done in a dark mahogany brown and a border of tan color around the edges of card.

White cardboard may be tinted with dry colors and then lettered, producing very artistic and pleasing effects. The necessary material for this is dry mineral paint or common dry color in powdered form, chalk or crayons. If chalks or crayons are used it is necessary to powder them. The dry colors may be procured from any paint store. Dip a piece of cotton wadding or wool cloth in the dry colors and rub lightly over the surface of cardboard. Be careful not to collect too much powder on the cloth. Bear in mind that this is supposed to be a tint, that the powder must be placed lightly. Begin in the middle of the card and gradually work towards the edges with a rotary motion. One color may be placed over another to produce a rainbow effect. This same idea may be carried out in the smaller price tickets.

CHAPTER IV.

Planning the Show-Card.

The spacing and laying out of letters on a show-card is every bit as important as the formation of each letter, and we consider it important enough to devote an entire chapter to the planning of the Show-Card. Poor lettering properly spaced will present a much better appearance than perfect letters poorly spaced. There is no set rule governing the spaces between letters and words. The whole thing is gauged by approximates until the eye becomes trained to the proper distances between letters and words.

Because of their rounded and curved lines, all open or round letters such as A, C, D, J, G, L, O, P, Q, R, S, T, U, V, W, X, Y, should be spaced closer together than the square letters, E, F, H, I, K, M, N, Z. For instance, the letters in the word HIM should be spaced farther apart than the letters in the word LAW.

The method, illustrated here, of right and left lay-out is particularly suitable for beginners, for the simple reason that the words do not have to be centered on the show-card. The first letter of each word starts on a line, but does not have to end at any given point. Of course, a liberal marginal line must be preserved around the edge of the card. It is a good idea to prepare a cut-out or mask like the one illustrated herewith. This will be a big time-saver for ruling lines on show-cards. The spaces painted with solid black are the ones which should be cut out. This same scheme will also be found a big time-saver for small window price cards. In cutting out mask, use the point of a sharp pen knife and cut on a slant. This will prevent ragged edges. If more lines are required on the card than the spaces permit the cut-out may be

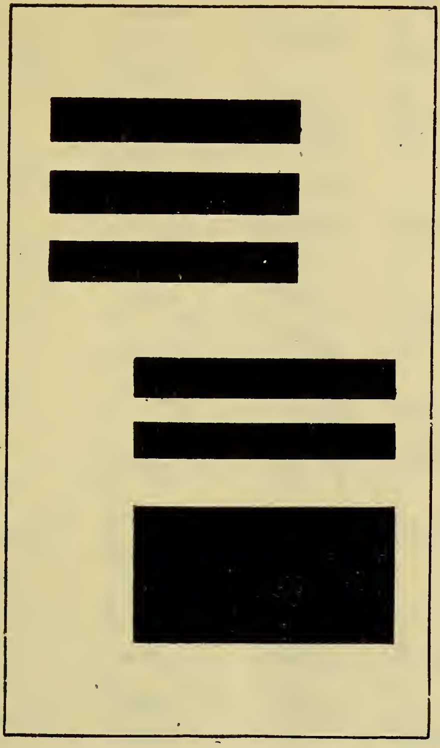


Fig. 12

moved up or down.—The spaces between the cut-offs may be used for smaller lines of lettering. The larger space at bottom of card is for a price mark.

The single-stroke show-card Roman alphabet which is shown herewith in both capitals and lower case is considered to be the most serviceable and by far the most practical for general commercial use on account of its simplicity and pronounced legibility. For the benefit of those who do not know what the term "single-stroke" means, the following explanation is given:

The term "single-stroke" is not intended to convey the impression that each letter is formed entirely with one single stroke, but by the fewest possible strokes from a brush which is so perfectly constructed that but one application is necessary to each individual part of a letter. Time was when brushes used for let-

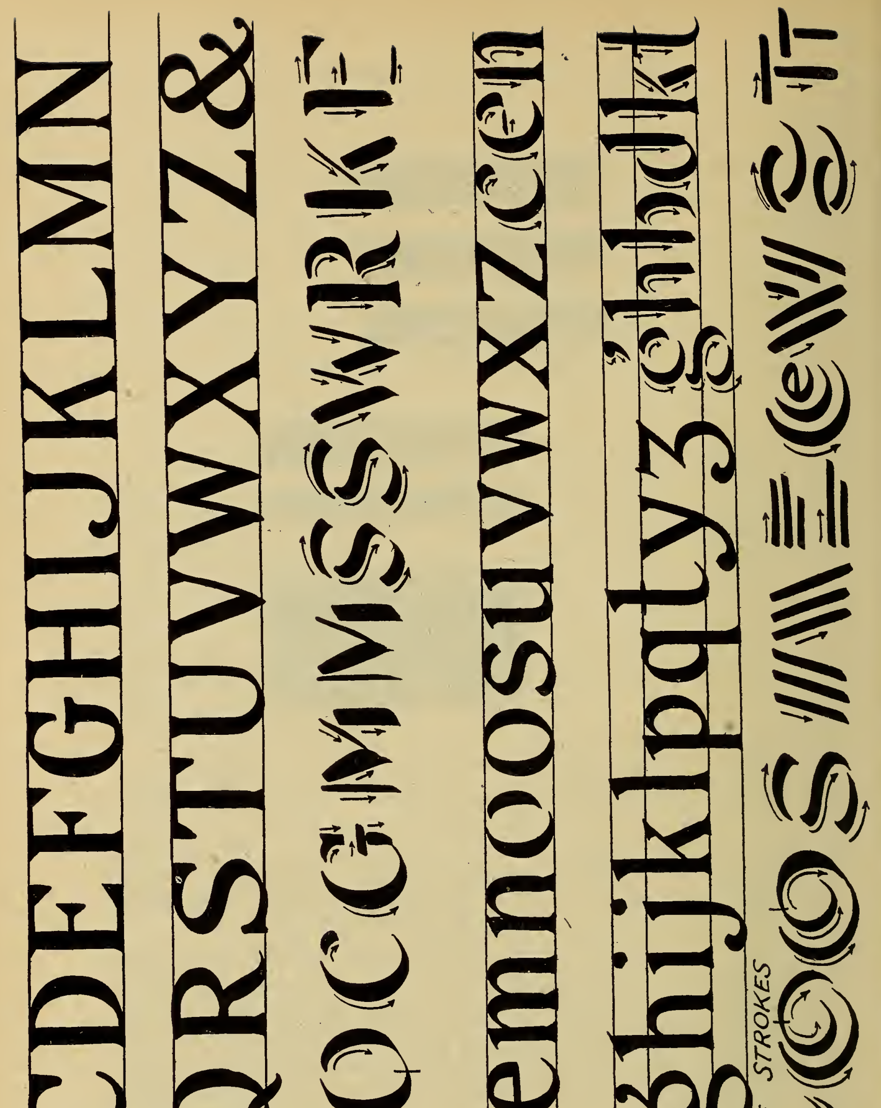

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
PRACTICE STROKES

Fig. 13

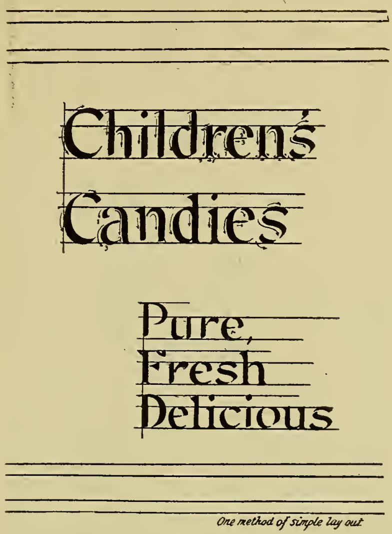
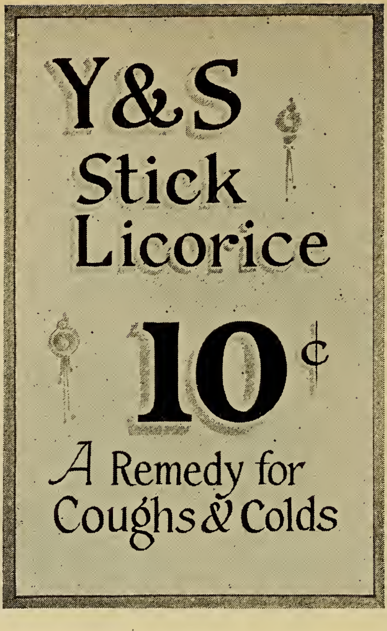


Fig. 14

tering were so poorly constructed that each letter was built up with a series of many little strokes. That method is alright for sign painters, who have to be careful to form each letter exactly. But with the show-card writer it is altogether a different proposition. His idea is to get effect, while with the sign painters every detail counts.

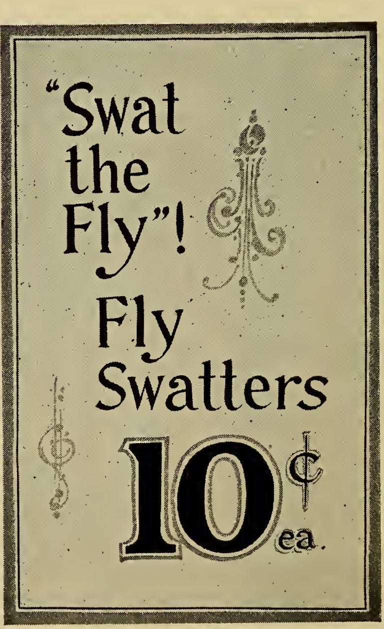
There are "styles" in lettering on the order of mongrel alphabets, but when it comes to something "Absolutely New" in the design of an alphabet, let me say that there is nothing absolutely new under the sun in the line of alphabets. The standard orthodox alphabets which have been handed down for ages are known in the terms of Roman, Gothic or Egyptian, Script, Full-Block and Old English Text. Anything "new" in lettering is either an extreme or a modification of the above alphabets mentioned.

If the beginner would only concentrate on the alphabet shown herewith until he is competent to form each letter in a legible manner, he will then be able to copy any other style of lettering he may take a fancy to, because almost every other type which carries the light and heavily shaded lines is a mongrel extraction of this orthodox show-card Roman.



Y&S
Stick
Licorice
10¢
A Remedy for
Coughs & Colds

Fig. 15



"Swat
the
Fly"!
Fly
Swatters
10¢
ea.

Fig. 16

CHAPTER V.

The Mechanical Method of Lettering.

There are eleven circular letters and fifteen square letters in the Roman alphabet. The letters which are made inside of a perfect circle are: O, Q, C, D, G, S, U, J, R, B, and P. The letters made inside of a perfect square are: H, A, M, E, K, F, L, I, N, T, V, W, X, Y, and Z. This entire alphabet may be made with the aid of a common school compass and a straight edge or ruler. As these letters are composed of a thick and a thin stroke it will help the beginner to make better progress if he will cut out two strips of cardboard the exact width of the thick and the thin strokes and use these cardboard strips in drawing the letters.

This method of teaching lettering by following perfect circles, right angles, and horizontals, is one of the best to train one's eye and hand.

Always remember to allow one-eighth of the space extra for the letters M and W. The remaining letters of the alphabet, excepting the letter I, all require equal space.

By this method you will soon be able to draft a complete alphabet.

It is an excellent idea, in fact, to make a complete set of all the letters in the alphabet and cut them out to use as pattern letters with which to draft others. Keep the pattern letters between the leaves of an old book, and thus prevent them from warping or curling up at the corners. It is better, of course, to cut these letters out of stiff cardboard which will not curl or tear easily. A useful and conveniently sized letter is one an inch and a half or two inches square.

The two strips of cardboard for marking out the letters, to which reference was made above, are used in the following manner.

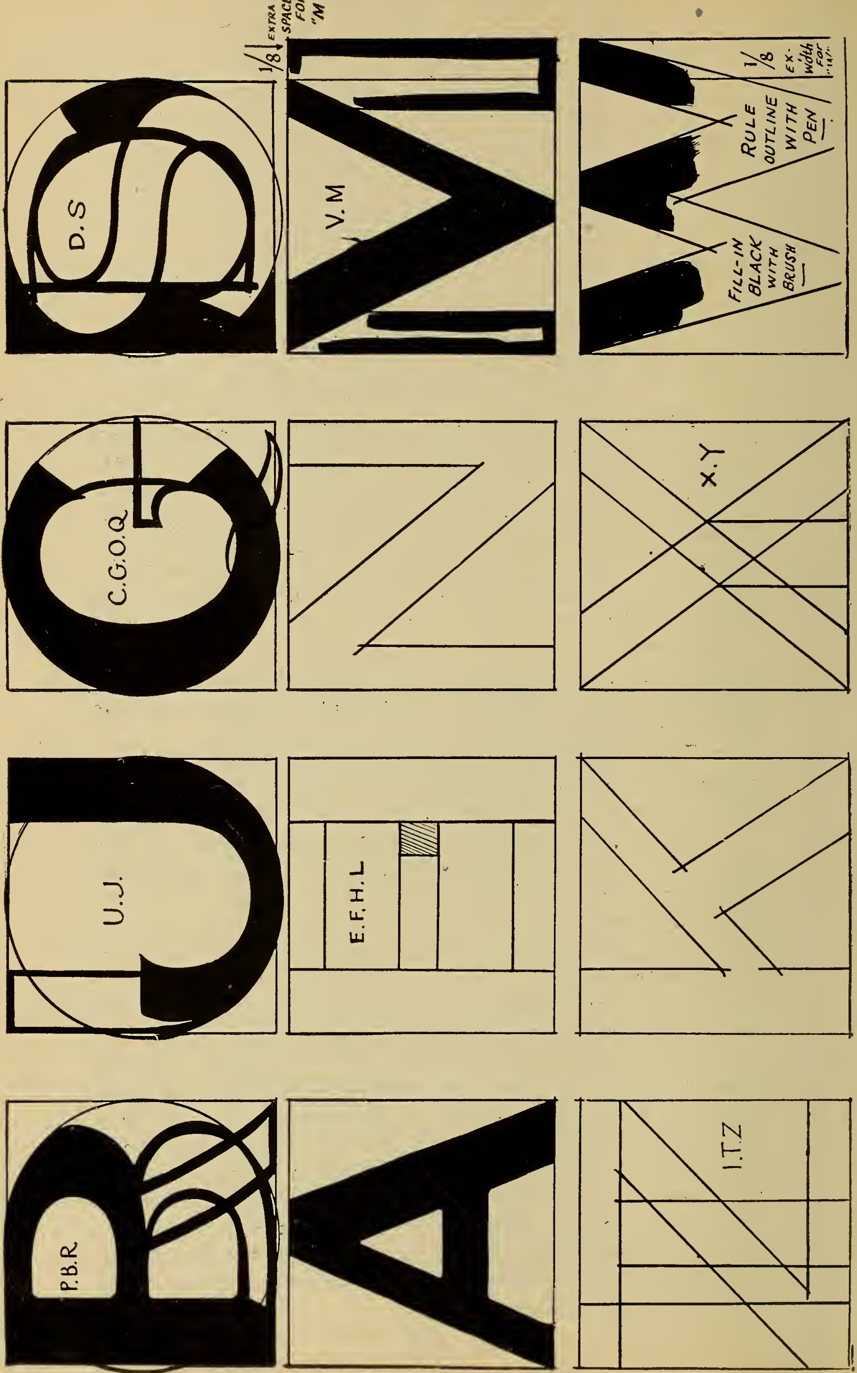

P.B.R.
U.J.
C.G.O.Q
D.S
E.F.H.L
V.M
1/8 EXTRA SPACE FOR "M"
I.T.Z
X.Y
FILL-IN BLACK WITH BRUSH
RULE OUTLINE WITH PEN
1/8 EX-width For "W"

Fig. 17

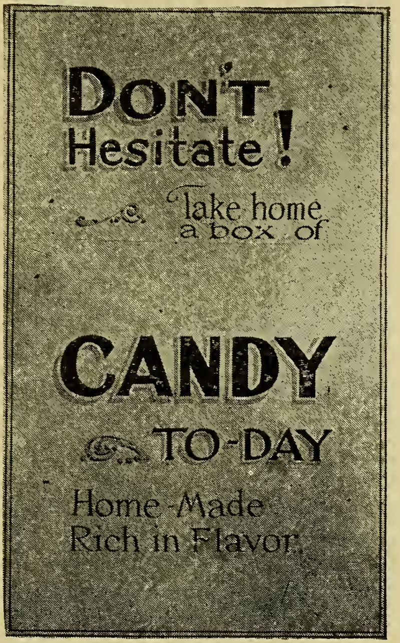
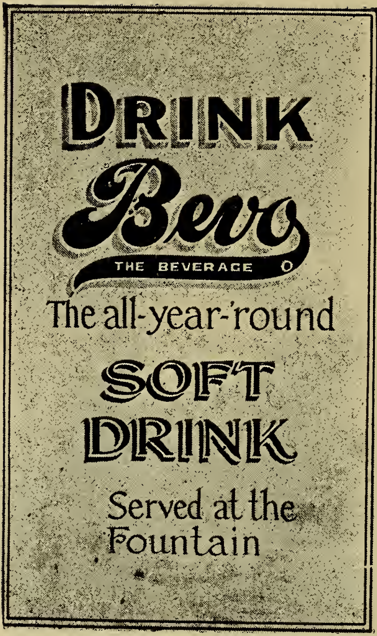


Fig. 18

Let us say you want to draw the letter E. First mark out the square the size you wish the letter to be. Then you will notice that the top, center and bottom strokes of the letter (E) are all thin when compared to the thick and heavy main upright stroke. You will also observe that this same proportion of thick-and-thin strokes is carried out in every letter of this type. So the two pieces of cardboard, one cut twice the thickness of the other, will greatly facilitate the marking out of letters.

The main object of this system is to teach circular strokes by following perfect lines, as it is particularly important to train the eye equally well as the hand. Therefore, if, in practicing, the student follows perfect lines he will make more progress than if he copies letters freehand from an alphabet before him.

All round letters such as O, Q, C, G, D, and S, will appear a trifle smaller than the square letters. This is on account of the curved or semi-circular lines which touch only the inside of the square at four equal points.



DRINK
Bevo
THE BEVERAGE
The all-year-'round
SOFT
DRINK
Served at the
Fountain

Fig. 19

Because of this, the compass should be set to extend a trifle beyond the square for the circular letters.

The only difficulty the beginner will encounter in practicing lettering by this square and circular method is in the spacing of words and letters. This of course cannot be done altogether in a mechanical way, as all open letters, such as F, J, L, P, T, V, W, and Y require less space than do the square or round letters. The thickness of the thin bar is the correct space between letters and the thick bar the space between words.

By applying the lessons learned in chapter No. 5, your eye will soon tell you how to space correctly between words and between letters.

Your attention is called to the show-card featuring "GREEN RIVER." These letters were done by the square and circular method. Of course, they are not so graceful as the other letters, which were done freehand. But this mechanical method is so simple that anybody can work it out successfully. Of course it has its limitations. It cannot be used for lower-case letters or for the Roman numerals.

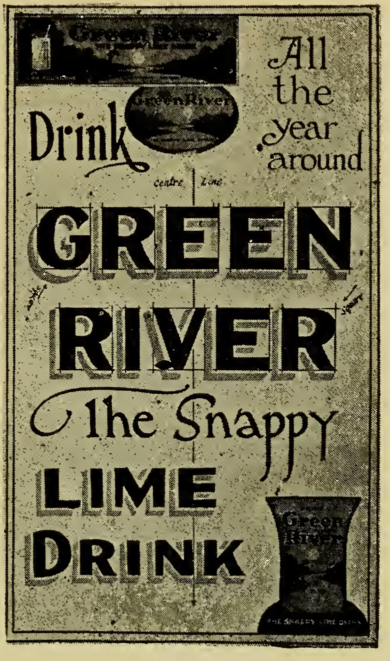

Green River
All the year around
Drink
Green River
centre Line
GREEN
square
RIVER
The Snappy
LIME
DRINK
Green River

Fig. 20

You will observe that most of the letters are shaded in light gray. This shading tint is made by adding a very little black to any white show-card ink. By this touch of gray shading, even the plainest lettering can be made to stand out as if raised.

Letters look their best when the shading is done at the left, although some prefer to shade at the right. The same size brush is used to shade as was used to form the letter. Start a little below the top of each letter and bring the shading down to the bottom and under the letter, like the shading on the words "Green River." Never allow the shading color to touch the sides of the letter, keeping it about one-eighth of an inch away.

A great many make the mistake of mixing the shading tint too dark. It should be very faint, like a shadow. The plainest show card can be made attractive by shading the lettering and adding a border of the same tint around the edges of the card.

The border can be made very easily. First, draw a line in pencil around the edge of the card where you wish the border to be. Then trace over the pencil line with a No. 10 or 12 red sable show-card brush in the following manner: Dip the brush in the color and work it back and forward on a piece of paper so as to distribute the color evenly through the hairs of the brush. Then hold the brush between the thumb and the first finger, keeping the fingers well down on the ferrule of the brush. The handle of the brush should be at an angle of about forty-five degrees. Hold the card in the left hand, place the tip of the third and fourth fingers on the edge of the card all the while you draw the brush along and you will have a perfectly straight line.

CHAPTER VI.

How to Outline and Fill In.

There are two methods of show-card writing important for the beginner to learn. The first is "outlining," and as the name implies, consists of forming the skeleton of the letter and then filling in the body. The other is the "single-stroke" method, where each letter is made solid, using a single stroke for each part of the letter.

The outlining method is better for the beginner. It acquaints him with the general formation of the alphabet, and gives him an opportunity to correct his errors. In outlining and filling in, crooked letters can be straightened, ovals made more perfect, while in the single-stroke method, each brush stroke is final. There is no denying that single-stroke work is most rapid, after it is mastered, but those who are not proficient will find its use to be a case of "more haste, less speed."

Beginning in this Chapter we are starting a series of four lessons, the first covering A to G; the others H to N, O to U, and V to Z. They will include both the upper and the lower cases and the numerals.

The reason for giving the alphabet in this manner is to give the beginner just a few letters upon which to concentrate and practice. This prevents his wandering aimlessly through the whole alphabet, passing by letters that can be mastered at one time. For instance, take the capitals, E and F, C and G. Compare them and you will find that it takes but one stroke to transform the F to an E, or the C to a G.

When undertaking lettering of any kind, it is absolutely essential to draw guide lines for the top and bottom of your letters, and try to keep within these limits. This applies to practice as well as to more

Lesson No. 1 Outlined and filled-in Roman in 4 Lessons.

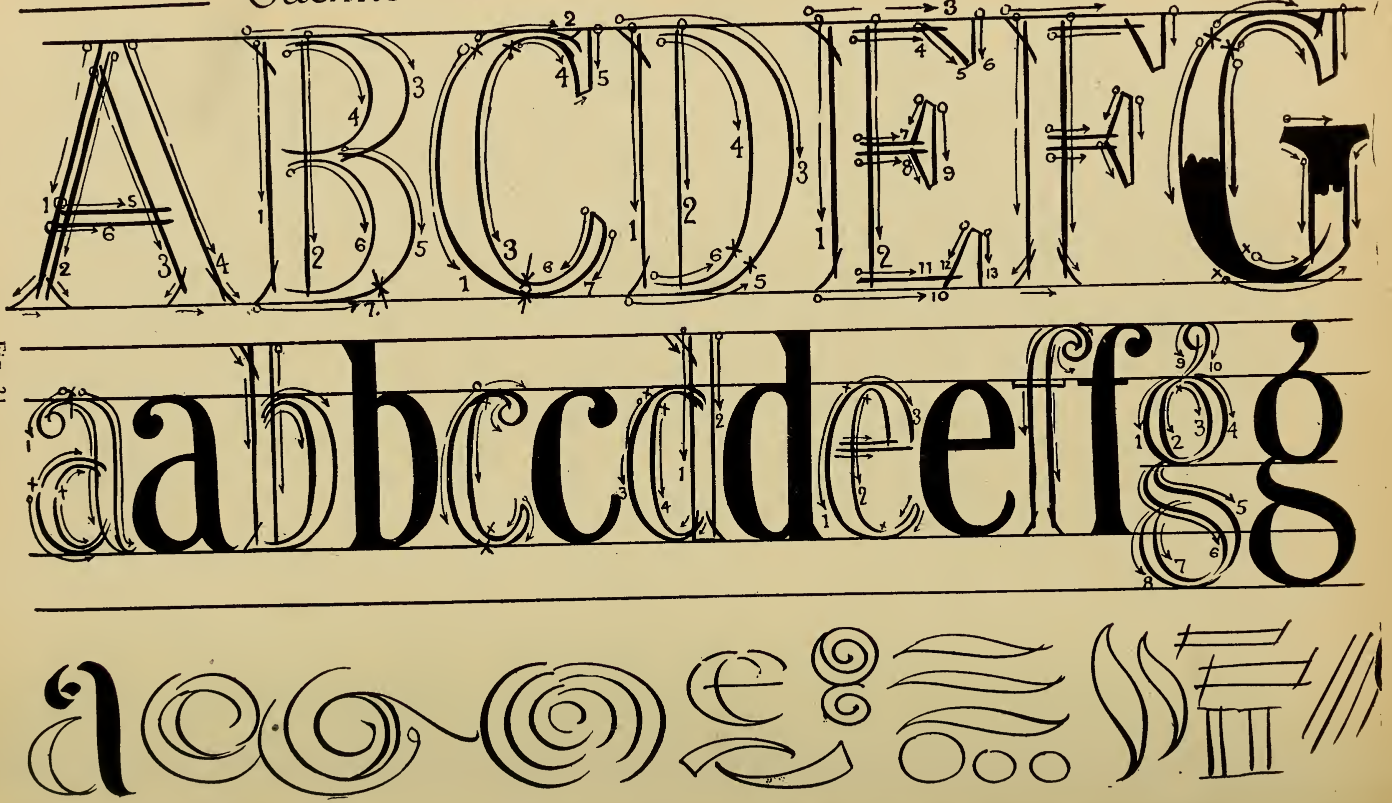

ABCDEFG
aabbccddeeffgg
a

Fig. 21

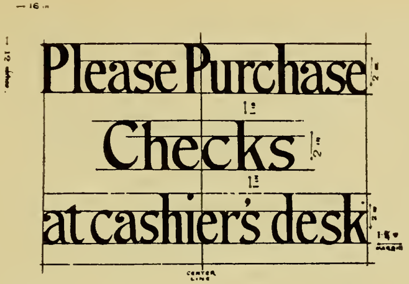

— 16 in
Please Purchase
Checks
at cashier's desk
1½
1½
CENTER LINE

Fig. 22

finished work. In the execution of the outlined letters shown in this lesson, sketch them roughly with a pencil, retrace them with a number 4, 5, or 6 Red Sable brush, and fill in the body with a larger brush of convenient size.

Your attention is called to the exercises at the bottom of the alphabet plate. Beginning with the lower case, "a," they show a series of free-hand circle strokes which are the principal ones used in forming the Roman alphabet. These scrolls and circles were executed with a number 4 Red Sable brush held between the thumb and index finger with the handle of the brush straight up, the other three fingers clenched in the palm of the hand, and using a free wrist motion. This is the best possible practice, and will teach brush

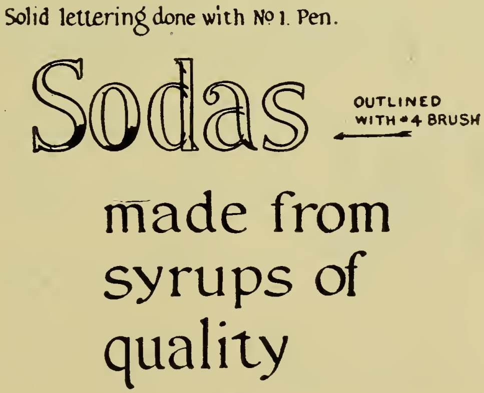

Solid lettering done with No 1. Pen.
Sodas
OUTLINED WITH #4 BRUSH
made from
syrups of
quality

Fig. 23

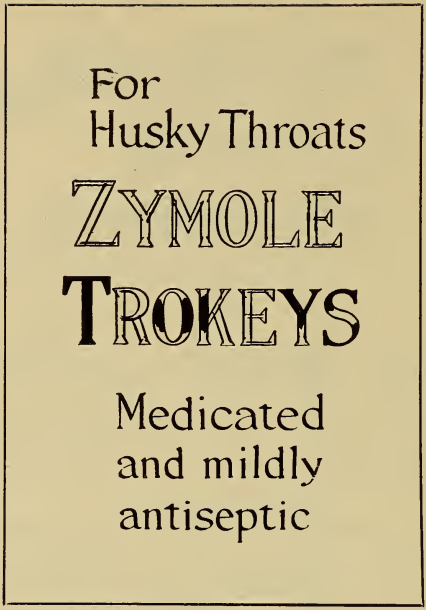
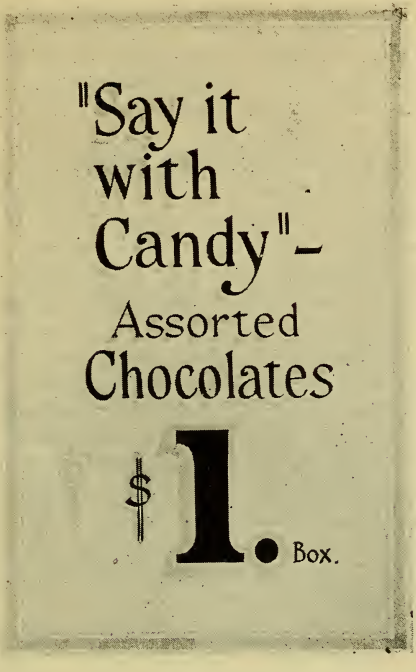


Fig. 24

control to better advantage than anything the beginner could attempt.

It is next to impossible to make a graceful scroll, oval, or circle with slow, painstaking strokes. These designs and letters must, of course, be copied, but in doing so use quick, deliberate strokes rather than the slower ones. It is not a question of how much ground one covers, when practicing, that produces results, but the time spent in concentration upon a few letters to get a fair idea of their formation. Another point the writer would like to emphasize is that all Roman letters, composed of light and heavy lines, are made with the tip of the brush, using little, or no, pressure. All heavy face type, such as full block, or Egyptian, is made with the full stroke of the brush, using the entire length of the hair in the operation.

The writer has often heard people remark that they could never learn show-card writing because they "write a very poor hand." Strange as it may seem, handwriting has absolutely nothing to do with the knack of lettering with pen and brush. It is simply a

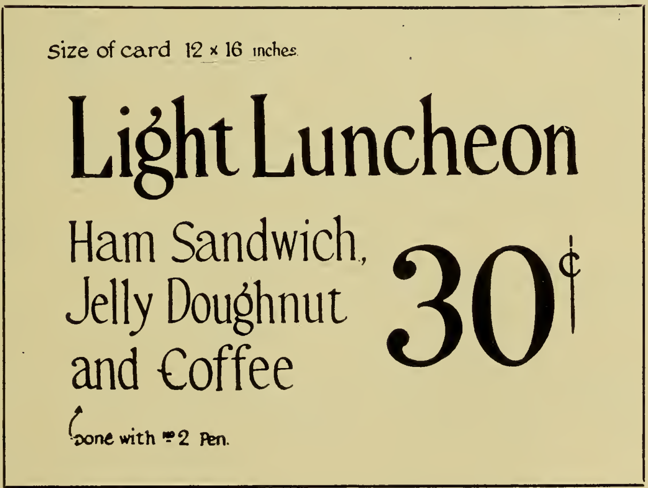


"Say it with Candy"–

Assorted Chocolates

$1. Box.

Fig. 25



Size of card 12 × 16 inches.

Light Luncheon

Ham Sandwich,
Jelly Doughnut
and Coffee

30¢

Done with #2 Pen.

Fig. 26

matter of drawing straight, horizontal, perpendicular, oblique, or circular strokes. Today this is a simple, easy process, in view of the fact that one is able to procure modern tools; tools that require no trimming or breaking in, and were not within the reach of the beginner a few years back.

In copying the lower case letters here shown, the reader will notice the five guide lines necessary to correct formation. The letters a and c, and e are formed within the center guide line. The letters, b, d, and f extend above to the top guide line, while the letter g extends above and below the center guide line, with the upper loop just touching the center guide line.

Your attention is called particularly to the direction arrows and their number in rotation. The loop at the tail of the arrow denotes the beginning of each stroke, the "cross" denotes its termination.

The "filling in" process is accomplished with a larger brush, taking care not to go beyond the outlines. It is a good idea to begin by filling in the widest part of the letters first, gradually working toward the narrowest space. This same alphabet is a general favorite for pen lettering.

All the smaller lettering on the illustrations for this article was done with number 1 and 2, round writing or steel engrossing pens, but, instead of being outlined and filled in, they were made with a series of solid single strokes.

CHAPTER VII.

Another Step in Outlining.

The Roman letters H to N, shown herewith, comprise the second chapter of the show-card Roman alphabet. Instead of each letter being outlined, as in the first lesson, they are made in solid stroke formation. This is done so the beginner will get a comprehensive idea of the solid single-stroke method, but in copying this plate the beginner should continue to outline each letter and then fill in the center as instructed in first lesson. The third lesson, Chapter VIII, will show the letters outlined as in the first lesson, Chapter VI, while the fourth lesson, Chapter IX, will show the entire alphabet done by the single-stroke method.

The lower-case letters, directly under the capital letters, show the simple method of formation, with the unfinished brush strokes and the finished solid black letter directly opposite. These letters are two inches high and were made with a No. 12 Red Sable brush. In outlining, use a No. 4 or 6 brush. The capitals are 4 inches high, and were made with a No. 18, or a one-half inch flat brush, but for outlining use a No. 6, and a No. 12, to fill in. The sharp spurs at the top and bottom of each stroke are the earmarks which add character and finish to each letter.

About the most difficult thing experienced in first attempts at lettering is to keep all perpendicular strokes perfectly upright. Letters will either lean to the right or to the left. The proper way to overcome this fault is to hold the brush handle almost perpendicular to the card and directly in front of you, always keeping the fingers well down on the handle so they just touch the ferrule.

Never attempt any kind of lettering without first drawing horizontal marginal lines the height you wish

Lesson–2 Single-Stroke Roman in 4 Lessons

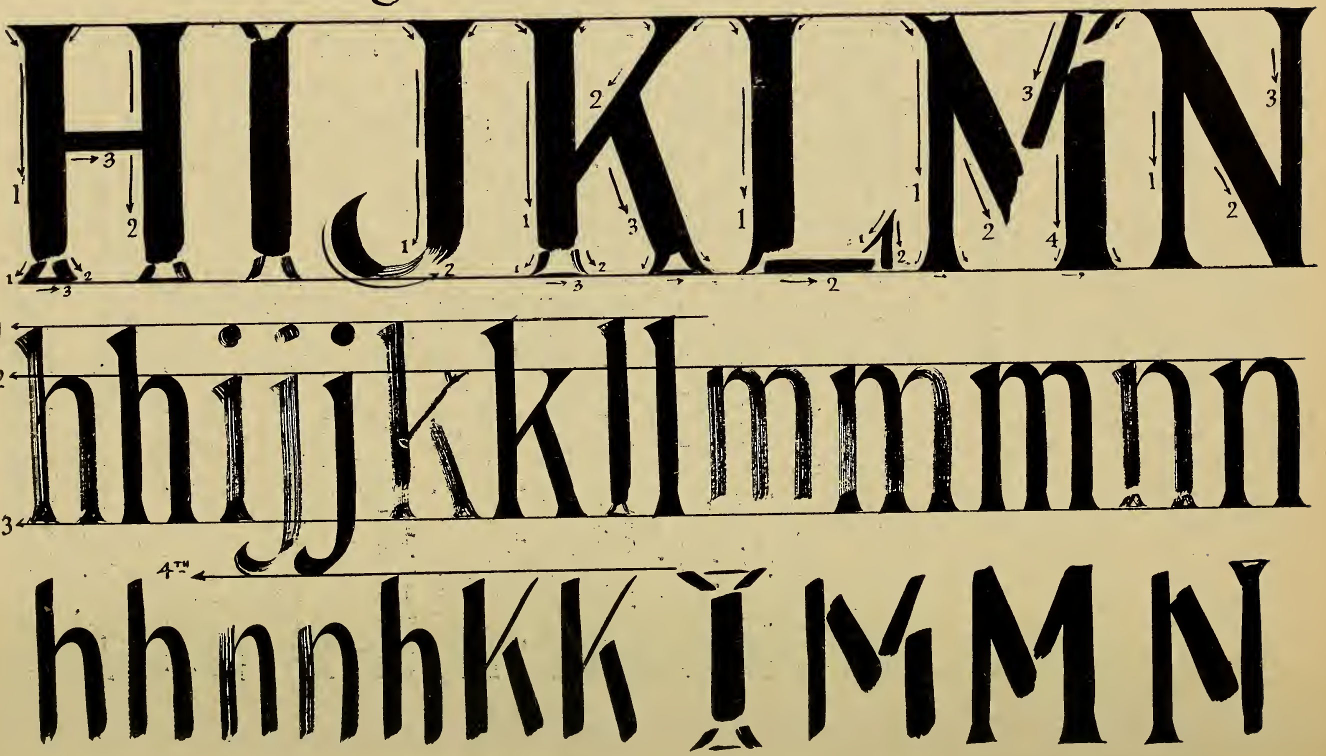


Fig. 27

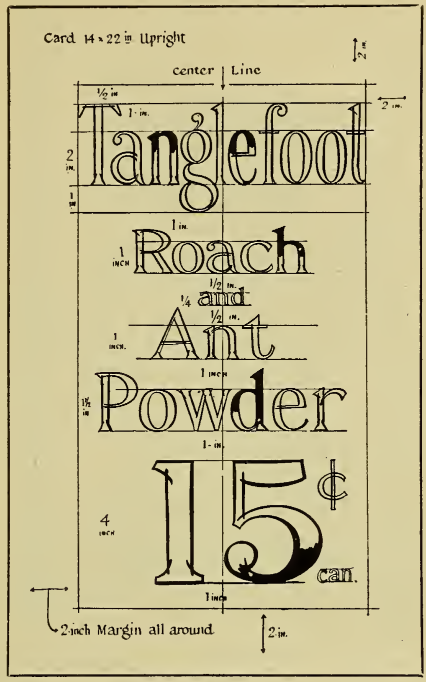

Card 14 x 22 in Upright
2 in.
center Line
½ in
2 in.
1 in.
Tanglefoot
2 in.
1 in
1 in.
1 inch
Roach
1/2 in.
¼
and
1/2 in.
1 inch.
Ant
1 inch
1½ in
Powder
1- in
15¢
4 inch
can.
1 inch
2-inch Margin all around
2 in.

Fig. 28

the lettering to be. The capital letter "I," at the top of Fig. 27, shows plainly just how near this top guide line the main stroke should start, and where it should stop at the bottom. The spurs at the top and bottom of each letter finish it off like the letter "N" at the end of first row.

The card featuring "Tanglefoot Powder" shows the method of outlining and filling in with the exact dimensions for laying out a card of this size. The letters are first roughly sketched in pencil and afterwards perfected in outlining with a number three or six brush, or according to the size of letters required.

The most artistic and by far the most popular kind of show card is made with black lettering on a white background. Red should be used with discretion, and only for very special sales, where great emphasis is required. Too much red ink on a show-card positively cheapens its appearance and minimizes its value.

For instance, on the half-sheet featuring "Saturday Sweets," the one dollar is painted in bright red

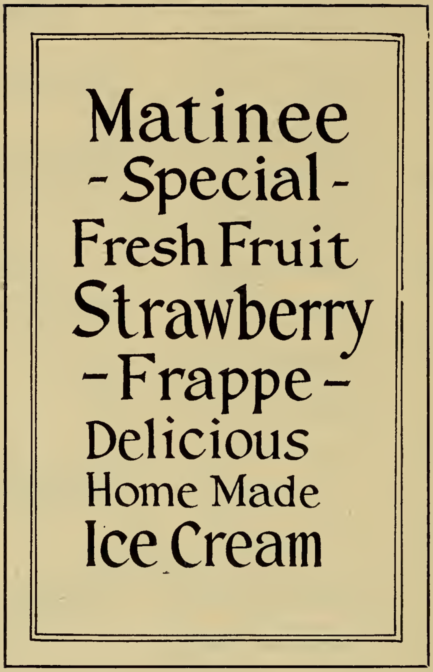


Fig. 29

ink and shaded with a light gray. This being the only red on the card naturally makes the price in question a very powerful attractor and if the candies are temptingly displayed, results are certain. The caption, "Haven't you forgotten something?" will also set an absent minded customer to thinking of other things he intended to purchase.

To successfully master all the curved and circular strokes used in forming the round letters such as B, C, D, G, J, O, P, Q, R, S, and U, it will be necessary for the beginner to have a correct structural formation firmly imprinted in the mind's eye. Otherwise preliminary practice on drafting, formation, or the movements necessary to successfully lettering will be misdirected. The best way to become familiar with the fundamental principles governing correct lettering formation is to place a piece of thin white paper over these letters and trace them out with a pencil, brush or stub lettering pen.

The beginner should not attempt to make too

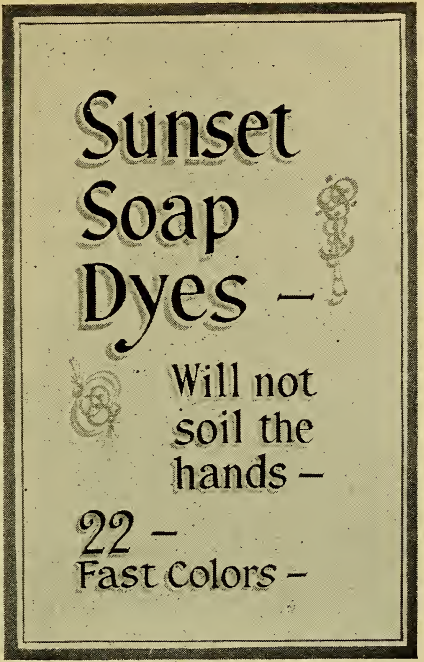


Fig. 30

many fancy ornaments or scrolls until he becomes more proficient at lettering. The knack of making graceful scrolls is much more difficult to acquire than lettering. It is astonishing how a few fancy dots here and there on a card will embellish the plainest kind of lettering. The tints used for all shading or scroll work should be very light in color, the general rule being seven-eights white to one-eighth body color.

Hairline stripes (black or colored) around the edge of a card, give a neat and finished appearance.

This may easily be accomplished with the aid of a compass, inserting in one end a number 3, or 4, stub lettering pen point. The other end of the compass being a sharp metal point is placed at the outside edge of card, after adjusting the compass to the width you desire to make your border. It is then a simple matter to run it around the edge of card. If the edge of card is straight the compass hairline will also be straight.

Show-card writing should never be confused with the art of sign painting, because the two fields are widely different. Sign painting is a profession, which

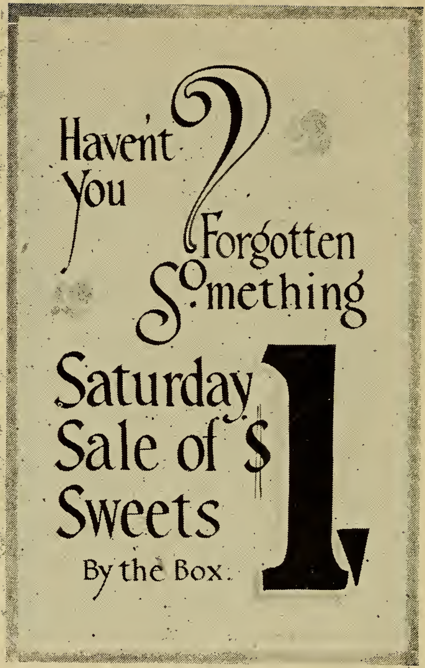


Fig. 31

requires years to learn, particularly the important branches such as gold lettering on glass, pictorial and advertising lettering, embossing, and so forth. The sign painter uses oil colors and the hairs in his brushes are much longer than the show-card writer's. The class records kept by the trade schools show that 70 percent of the students enrolled successfully acquire the knack of show-card writing in a few months time.

The writer has received letters from beginners who are desirous to learn how they may develop more speed in their work. Speed in lettering only comes with constant practice. It is much better to practice fifteen or twenty minutes every day, than an hour once or twice a week. Daily application will do more to help one acquire speed than hours of spasmodic practice.

No matter from what angle you look at show-card writing plain BLACK lettering on a white card is a simple process if these instructions are closely followed—and the plain BLACK and WHITE card is a definite result getter.

CHAPTER VIII.

More About Outlining.

Herewith is shown the third chapter of a simple method of forming the standard show-card Roman alphabet by first outlining a skeleton letter and filling in the center with solid black. Letters which are first made in outline and afterwards filled-in are generally recommended to all beginners, although some prefer to tackle the single solid stroke method which is the more difficult at first, but by for the speediest and easiest method after the knack of brush manipulation has been acquired.

The letters O to U, shown on Fig. 32 in capital and lower-case, give a very clear idea of the several brush strokes used in the formation of each letter.

Take the first capital letter "O" at the top of the plate. It requires just four sweeping strokes to complete the skeleton outline. Stroke No. 1, starting at the top to the left, is brought down to the bottom line, and the brush removed where the word stop indicates. These same strokes are used in the formation of the capital letter "Q." The letter "R" shows the identical strokes used in forming the letter "P" with the exception of the tail belonging to the "R."

The letter "S" is the most graceful and probably the most difficult letter to balance properly, as it requires eight single-strokes to complete its outlined formation. The loop at the top should always be smaller than the one at the bottom.

The next letter "T" is simply a series of straight strokes. In forming the letter "U" the only curved strokes, 11 and 12, are at the bottom of the letter. The safest course to pursue in filling in letters is to begin at the widest part of each letter and gradually

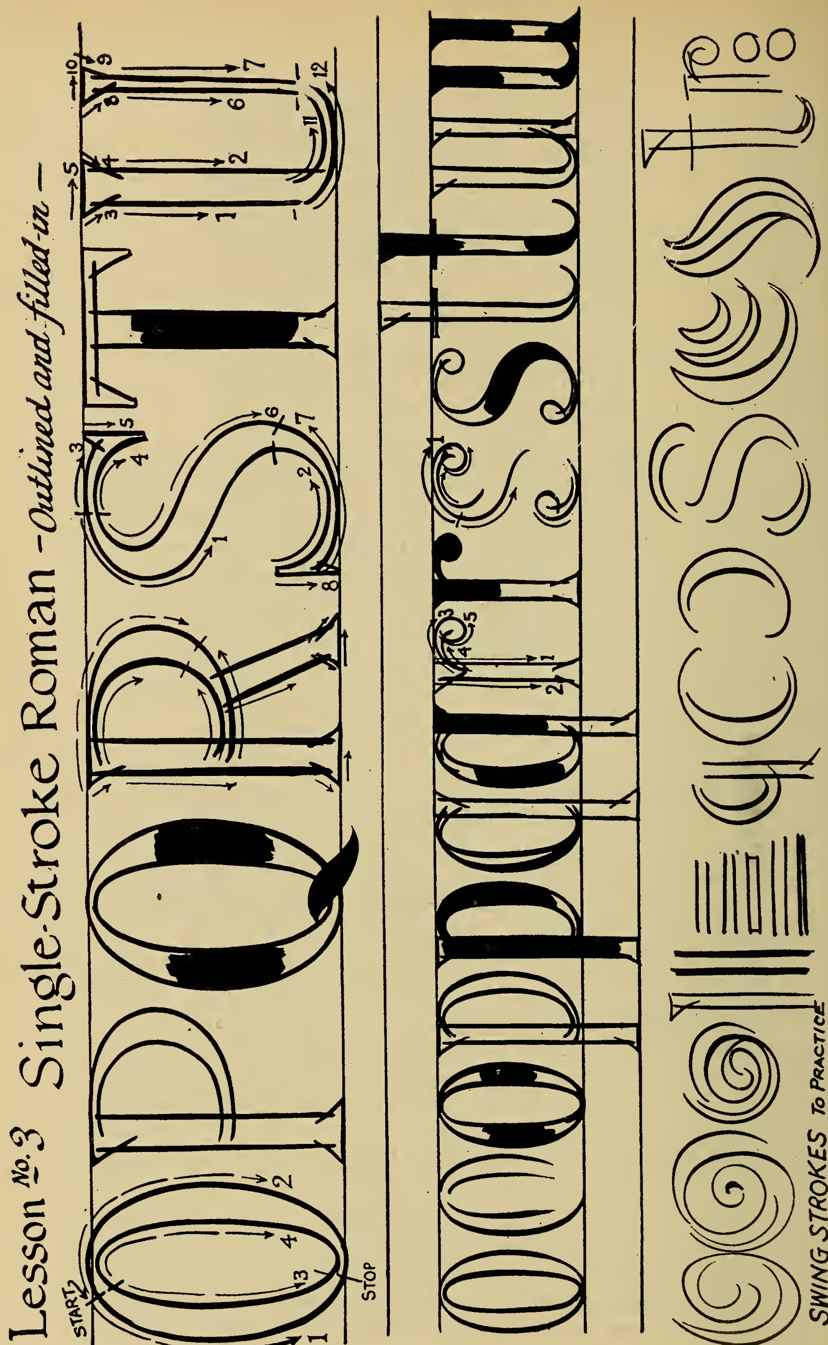

Lesson No. 3 Single-Stroke Roman - Outlined and filled-in -
START
STOP
SWING STROKES TO PRACTICE

Fig. 32

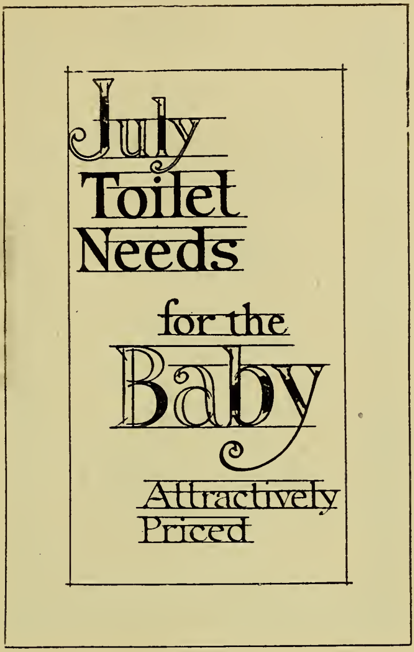


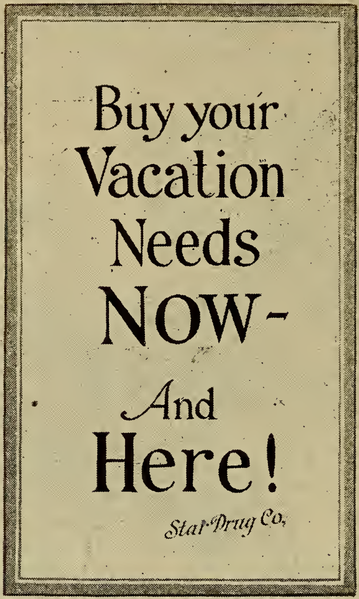
Fig. 33

work toward the narrowest part, shaping the brush all the while to fill only the open space.

The lower-case letters are much easier to learn as they are simple in their construction and require but a few strokes to complete. The letters "p," "q" and "t" extend below and above the body guide line to just one-quarter of the distance between the main guide lines.

No one can reasonably expect to get anywhere in show-card writing unless he is willing to practice. The most important elementary strokes are shown at the bottom of the plate, and should be done in a bold free-hand manner. The operation of filling-in is excellent practice, because the necessity of keeping well within the skeleton outline of each letter makes the student more sure of himself when he attempts the single, solid stroke method.

In show-card writing it is not a case of how many sheets of paper one covers while practicing that brings the best results. Indiscriminate practice without some



Buy your
Vacation
Needs
NOW-
And
Here!
Star Drug Co.

Fig. 34

practical system to follow leads the student very often into paths of defeat. It is a much better idea to write words when practicing instead of making A, B, C over and over. By practicing this way, the beginner will not only train the eye to proper letter formation, but will unconsciously secure a better idea of spacing between letters and words. It is an easy matter to select several words which embody the entire alphabet, or you can take the following sentence: "Pack my box with five dozen liquor jugs." Every letter of the alphabet may be found in these eight words.

Advancement is sure to be slow and success at lettering very doubtful for the fellow who claims his work "all right" and doesn't seek to improve himself each time he takes in hand a brush or pen. If some of our readers who are interested in learning show-card writing would save some of their first practice work and compare it with their later attempts, they would no doubt be astonished and very much encouraged at their improvement.

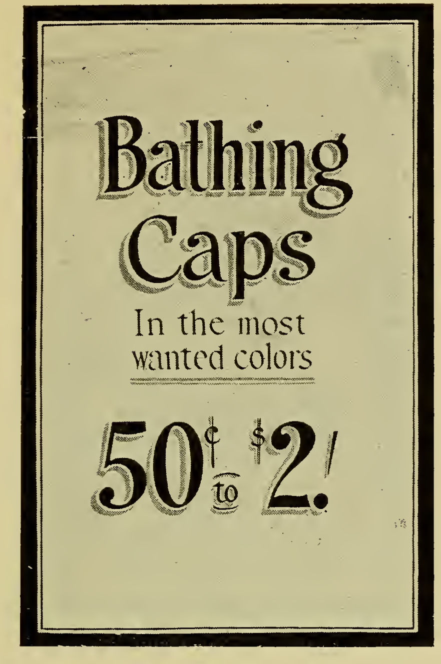
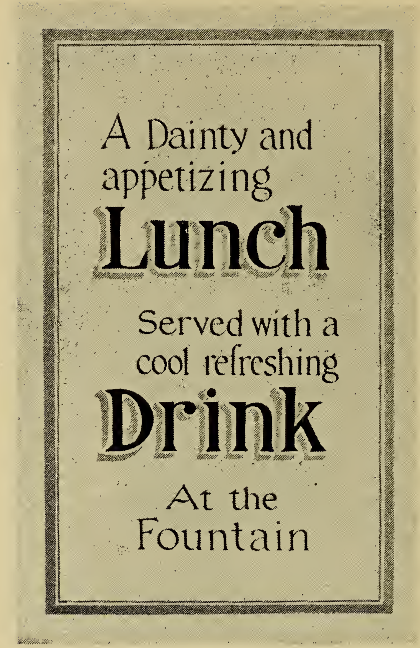


Fig. 35

The writer, who has practically given his entire time to this line of work for the past twenty-five years, has seen many succeed at show-card writing who thought they couldn't even "draw a straight line."

The Roman alphabet is about the most practical type for all around show-card writing. There is really no such thing as a new alphabet. The so-called "new ones" are simply the old ones reclothed. Take for example the alphabet reproduced herewith. For two thousand years it has been preferred by readers and letterers and has been a base for lithographers to build upon, tear apart, reconstruct, condense or extend, thus evolving what they term "new types." Many of these are christened with meaningless trade names, and only tend to confuse the average beginner. Remember, there are really only five standard types of alphabets which are known as: Roman, Egyptian or Gothic, Full-Block, Script, and Old English. All other types of letters are simply modernized extractions of these five.



A Dainty and
appetizing
Lunch
Served with a
cool refreshing
Drink
At the
Fountain

Fig. 36

We repeat, that one of the most important things to consider in show-card writing is the text, or composition, of reading matter. A show-card which has the appearance of being crowded, with little or no border, loses a great deal of its value as an advertising medium. The busy public or a likely customer will not stop to read a lengthy story. Experience has proven it impractical to put as much wording on a show-card as one would in a newspaper advertisement.

Another equally important thing is plenty of open space between words and guide lines. Also liberal margins around the edge of a show-card. Notice the cards reproduced here, how the whole story is told in as few words as possible.

CHAPTER IX.

How Outlining and Filling In Is Adopted to Pen or Brush Work.

In this article the writer shows the practical side of the Roman alphabet, the most popular alphabet used for commercial purposes. This is the fourth and final Chapter on the method of outlining and filling in. The complete alphabet is here shown.

To demonstrate more clearly how easily this type may be utilized with every kind of a lettering tool, the show cards illustrating this article have been prepared in the following manner: These cards are all one-half sheets, or measuring 22x14 inches, and are lettered upright, using dull-finished black show-card ink. Card No. 1, "Dianthe Talc," was executed with a No. 10 and No. 12 Red Sable Brush. The large letters at the top are two inches in height, the words "delightfully perfumed" are one-inch letters, the price thirty-five cents is four inches high.

Card No. 4 illustrates what may be done with the different size large flat single-stroke brushes. Card No. 3 shows the Roman type executed with the stub-round writing pens. These little pen points are indispensable where much reading matter is required on a show card. For quick action and neatness card No. 2 shows what may be done with the speed pens. There is a different width pen point for almost any size letters required.

The only real secret to the knack of pen lettering is in keeping the ink of even consistency while using it, and this is a simple matter when once studied. Many a beginner has labored unnecessarily trying to make the pen "work" when it really was not the fault of the pen, but the ink.

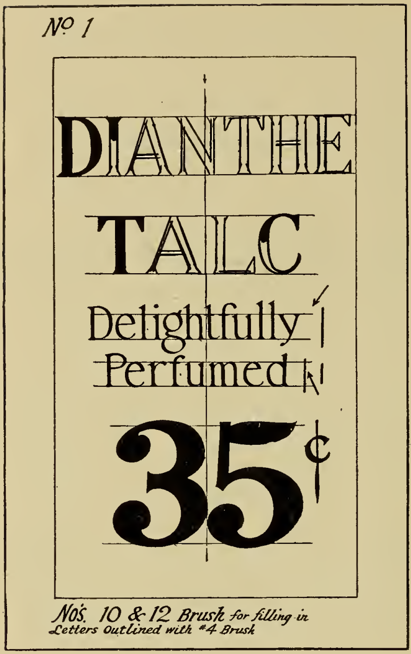

Nº 1
DIANTHE
TALC
Delightfully
Perfumed
35¢
No's. 10 & 12 Brush for filling in
Letters Outlined with #4 Brush

Fig. 37

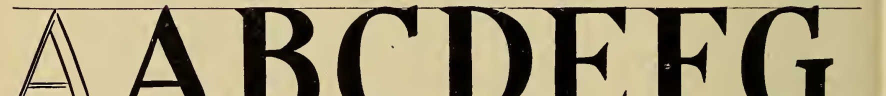

AABCDEFG
HIJKLMNO
PQRSTUVV
WXYYZ ?$¢

Fig. 38

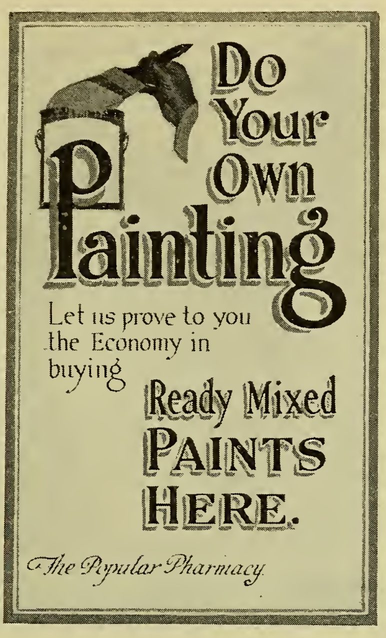

Do
Your
Own
Painting
Let us prove to you
the Economy in
buying
Ready Mixed
PAINTS
HERE.
The Popular Pharmacy

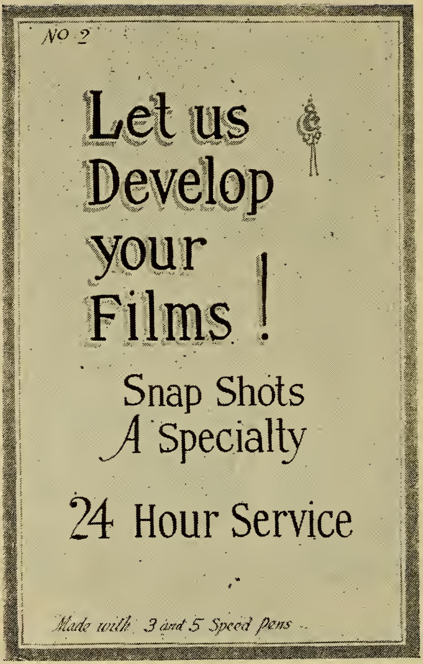
Fig. 39

Show-card "gloss" pen ink is made of a combination of lamp black, glycerine and gum arabic, and if exposed to the air for any length of time it will gradually evaporate and become thick and in this condition is too heavy to flow freely from the pen. The best way to keep it in proper working condition is to add only two or three drops of water at a time. Procure a small bottle, fill it full of water and cut a small groove in the side of the cork. The drops may then be regulated without any danger of making the ink too thin.

Few people who have not tried the speed pens realize what a wonderful lettering tool and time-saver they are. They are now made by several different concerns and are known as "speed pens" and "speed ball pens."

The best ink to use in the speed pen is India ink, which is made in several different colors.

The speed pen is a practical tool and meets the demand for an all around lettering pen. It can be used with success in making Roman letters, Full-Block let-



NO 2

Let us
Develop
your
Films !

Snap Shots
A Specialty

24 Hour Service

Made with 3 and 5 Speed Pens

Fig. 40

Full Roman – *Outlined and filled-in.*

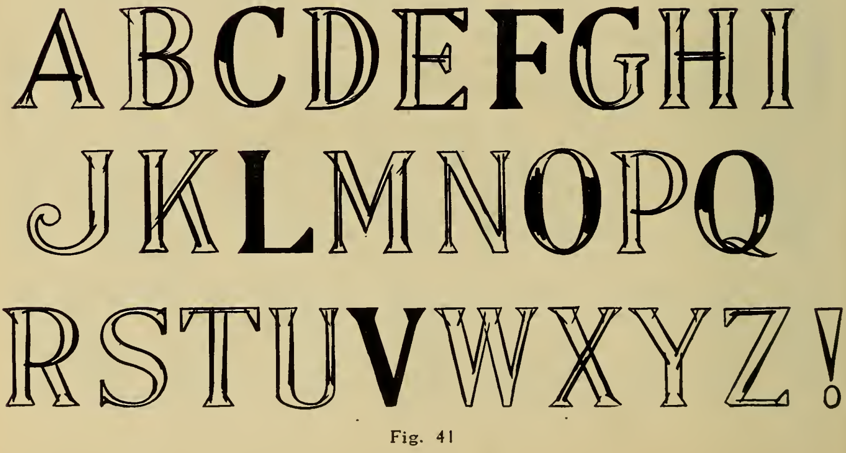
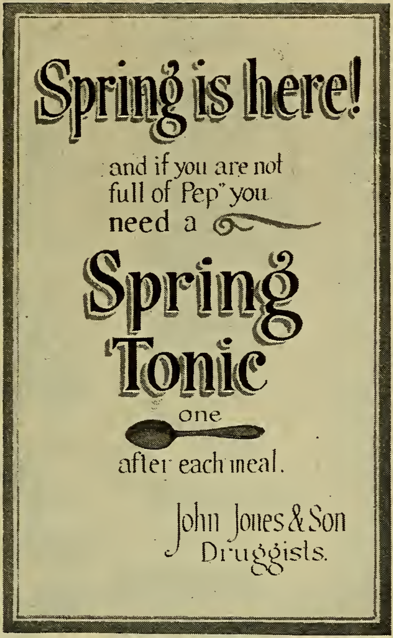

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ!

Fig. 41



Spring is here!

and if you are not
full of Pep" you
need a

Spring
Tonic

one

after each meal.

John Jones & Son
Druggists.

Fig. 42

ters, Egyptian or Old English letters, and it is remarkably simple to operate if the instructions are followed.

Constant practice with the speed pen will enable the beginner to do much brush work. If letters larger than three inches in height are wanted, it is advisable to first outline them with a small speed pen, and afterwards fill them in with a brush. The speed pen gets its name on account of the rapidity one may letter with it. The little fountain which is attached to each pen retains sufficient ink to write several words. If the flat bill of the pen is placed squarely on the card it will glide smoothly over the surface without scratching or blotting. The strokes forming each letter should be made from left to right downward. Never push the pen upward. These pens are not intended for finished lettering like the stub or round writing pens, but are the handiest tools ever invented for "knock-out" price tickets and show-cards, and if a little gray shading is worked around the letters, like the card illustrated herewith, it greatly improves the general appearance of the card. Another point of convenience in connec-

Lower Case Show Card Roman.

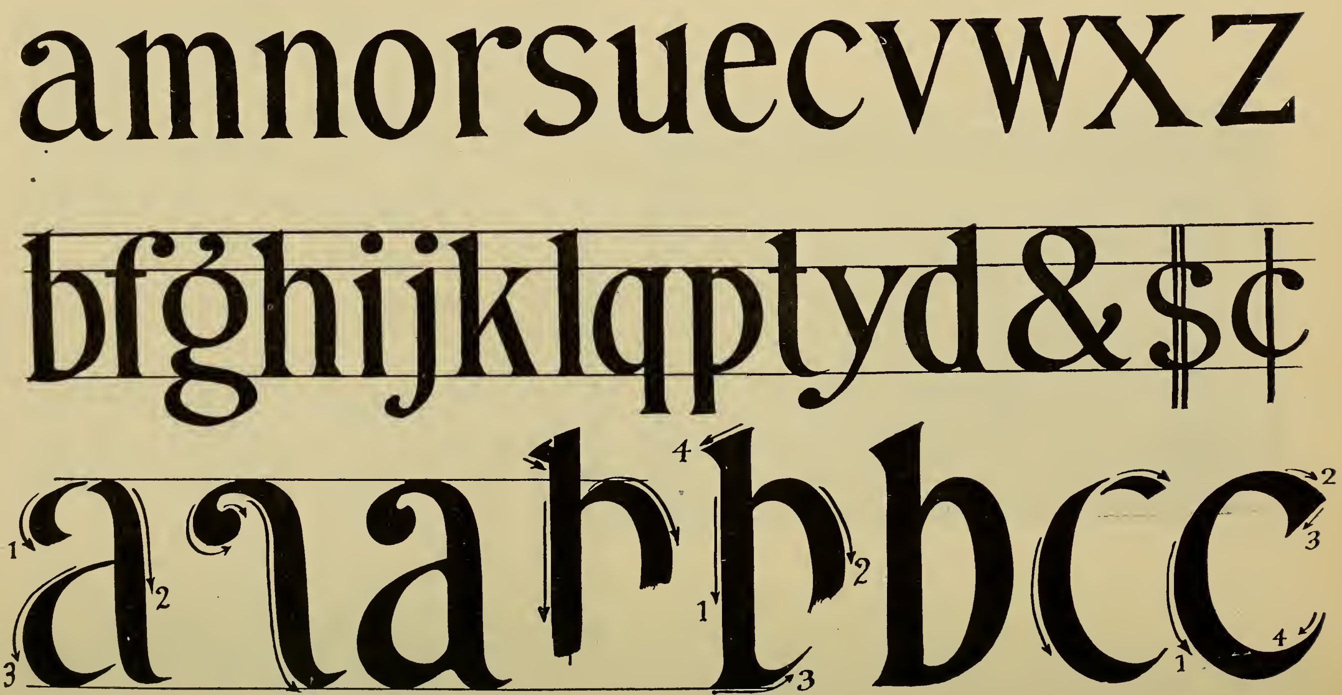

amnorsuecvwxz
bfghijklqptyd&$¢
1
2
3
4

Fig. 43

Capital-or upper case Roman

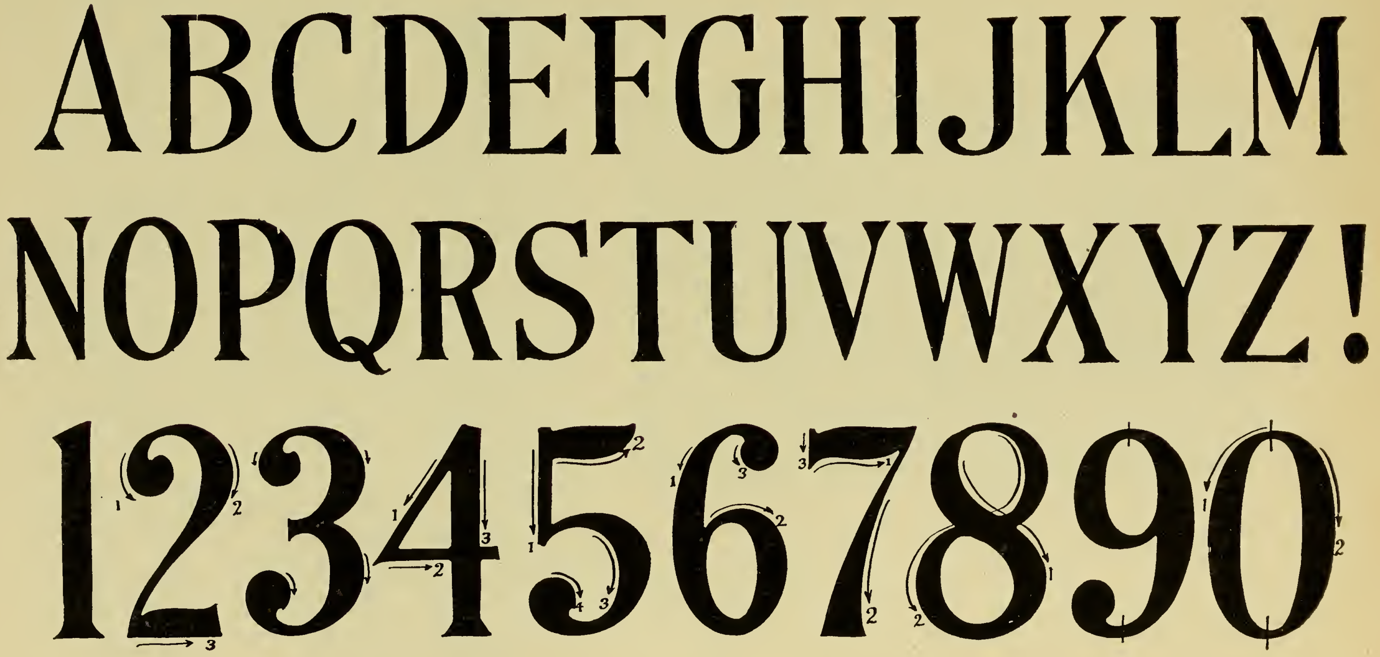
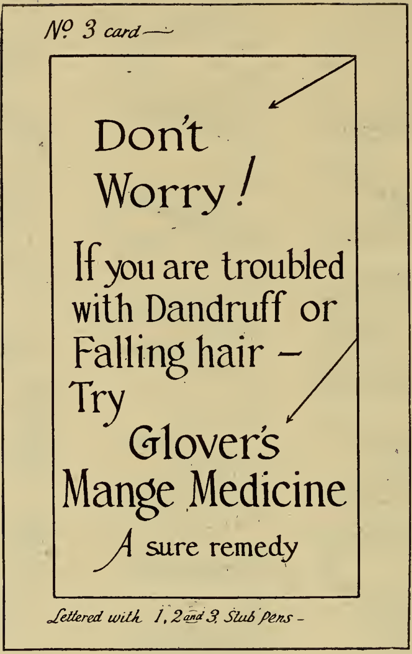

ABCDEFGHIJKLM
NOPQRSTUVWXYZ!
1234567890

Fig. 44



Nº 3 card—

Don't Worry!

If you are troubled with Dandruff or Falling hair – Try

Glover's Mange Medicine

A sure remedy

Lettered with 1, 2 and 3 Stub Pens –

Fig. 45

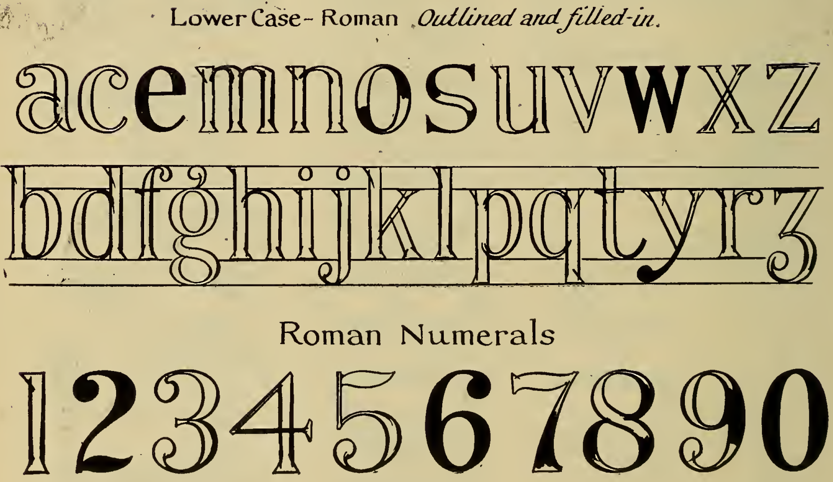
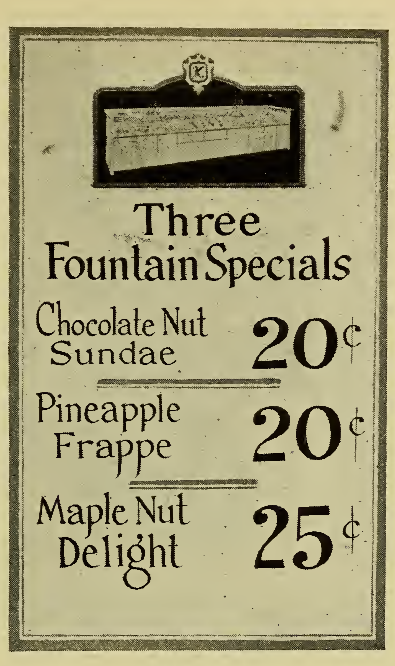

Lower Case - Roman Outlined and filled-in.
acemnosuvwxz
bdfghijklpqtyrz
Roman Numerals
1234567890

Fig. 46



Three
Fountain Specials

Chocolate Nut Sundae 20¢

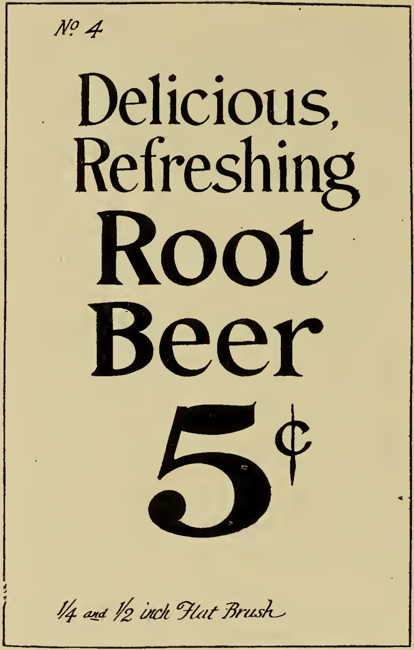
Pineapple Frappe 20¢

Maple Nut Delight 25¢

Fig. 47

tion with these speed pens is, that ordinary pen holders may be used for any of the five sizes. Care should be exercised to dip the pen each time deep enough in the ink bottle to fill the reservoir attached.

The principal strokes for the beginner to concentrate on in copying this Roman alphabet are the circular and angle strokes. The letters C, D, G, O, Q, R and S constitute the principal circular strokes; A, K, M, N, V, W, X, and Y, the angle strokes. In practicing, better results are obtained in writing out words which contain the twenty-six letters of the alphabet. For instance, "The Quick Brown Fox Jumped Over The Lazy Dogs." In these nine words will be found every letter of the alphabet. In the old method of copying an alphabet A, B, C, etc., the student was compelled to learn the spacing of words separately. This, without question, was monotonous and to some, discouraging. But by practicing the alphabet in the way above mentioned, the beginner will unconsciously acquire the knack of spacing as he improves in his lettering.

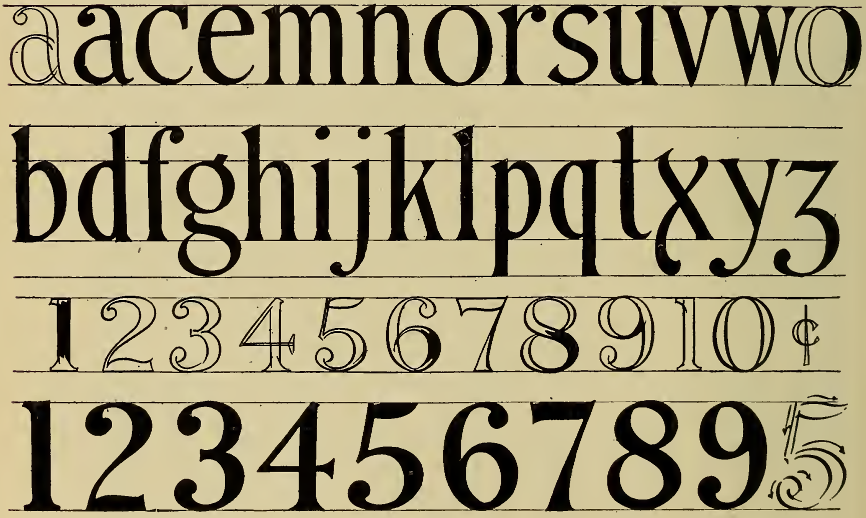


№ 4

Delicious,
Refreshing
Root
Beer
5¢

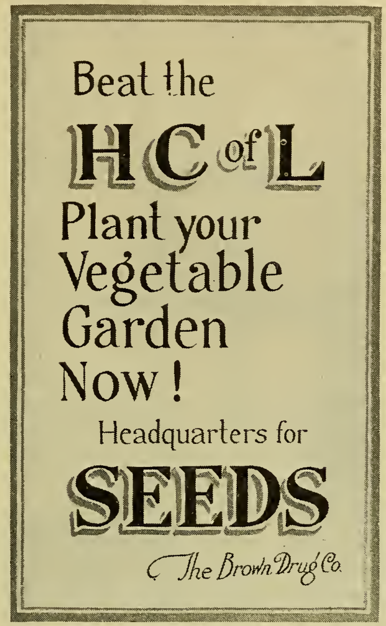
¼ and ½ inch Flat Brush

Fig. 48



aacemnorsuvwo
bdfghijklpqtxyz
12345678910¢
1234567895

Fig. 49



Beat the

HC of L

Plant your
Vegetable
Garden
Now!

Headquarters for

SEEDS

The Brown Drug Co.

Fig. 50

The reader's attention is called to card No. 1 on which the words "Dianthe Talc," and the price "35c" are accurately spaced. But the spacing of the words "Delightfully Perfumed" is incorrect, and to the trained eye practically spoils the appearance of the show-card. In dividing letters in one line to the right and left of a center line, allowance should be made for such letters as t, i, f and l, particularly in the lower case. They should occupy about one-half the space occupied by such letters as a, h, o, m, w and x.

The "Root Beer" card is a very simple layout. The two top lines of lettering are 1¼" high. The letters in Root Beer are two inches high. The price 5c is 4½ inches high. The card as before stated, is a half-sheet, lettering done upright.

CHAPTER X.

Modern Pen Lettering.

Pen lettering constitutes a very important part of modern show-card writing. Small price tickets are as important as show-cards, and the pen does the work in half the time required by the brush.

Study the twelve price tickets of as many shapes and sizes shown on the plate with the black background. These are standard size tickets and were cut from a full sheet of cardboard, 22x28 inches, without leaving any waste.

No one will dispute the fact that a great deal of the success of the chain stores lies in their system of advertising and in their window displays which utilize a great quantity of show-cards and price tickets.

There is no "secret" or "mystery" in learning to write show-cards or price tickets, and any one of average intelligence who will study these lessons, will soon receive the reward.

The round writing or lettering pens are very much like the ordinary stub pen points. They are made of hard but flexible steel, and with little care will last a long time.

The best way to practice pen lettering is to use an ordinary composition book which has lines already drawn. Have the alphabet in front of you and try and make each line more perfect than the last one. It is interesting to save some of the first attempts, and by comparing them later with your work you will be surprised to see the progress you have made.

Another way is to place a piece of paper (thin tracing paper) over the alphabet shown here and carefully trace over each letter with a dry pen that corresponds in size.

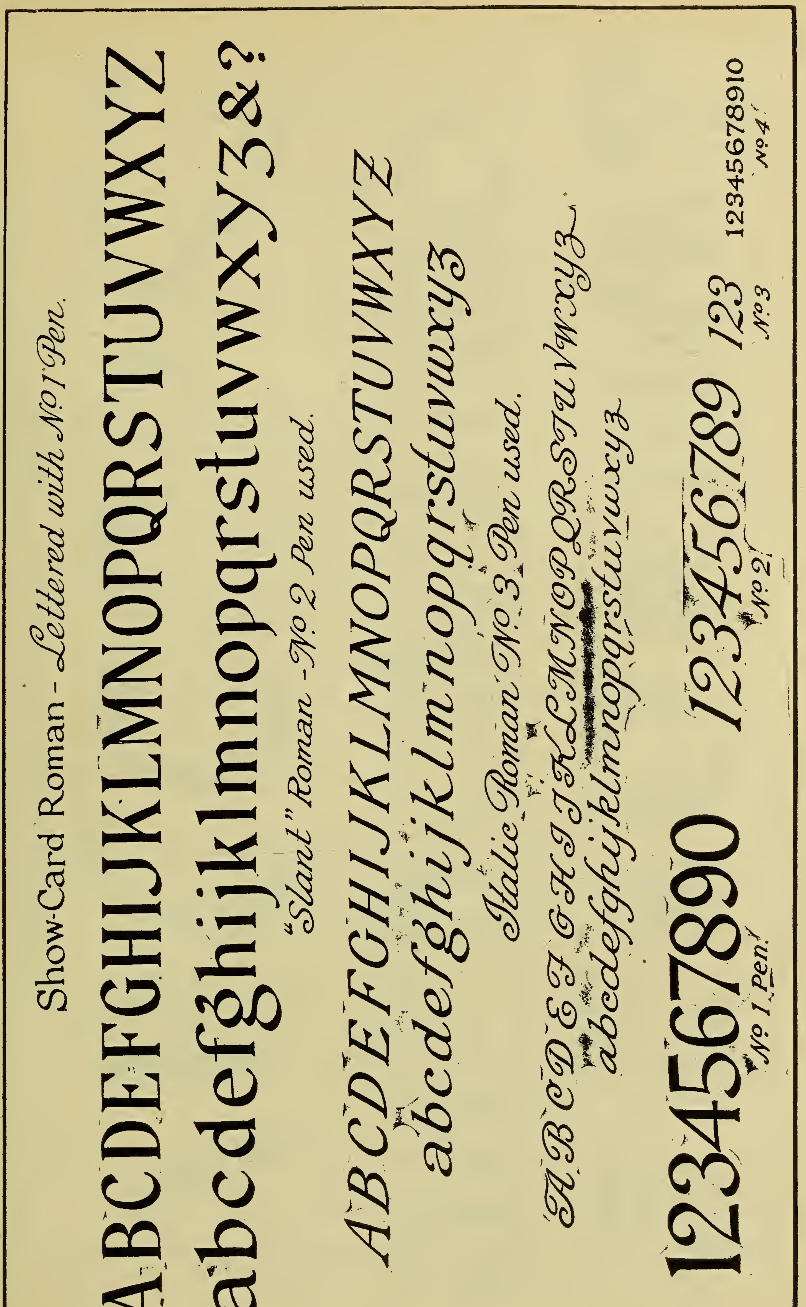

Show-Card Roman - Lettered with No 1 Pen.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&?
"Slant" Roman - No 2 Pen used.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Italic Roman No 3 Pen used.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
No 1 Pen.
123456789
No 2
123
No 3
12345678910
No 4

Fig. 51

Be sure your fingers are well down on the pen holder, otherwise it will be impossible to get the necessary pressure.

It is much easier to manipulate the pen than the brush for the reason that the brush "spreads" and makes the strokes uneven. The pen will not do this except under great pressure.

Plate No. 2 shows by the direction of arrows which way the pen strokes should go. The hair lines with loops on each end show where to start with pen strokes and where to leave off.

The heavy black "shaded" parts of the letters are the single strokes of a No. 12, Red Sable Brush. The open or unfinished parts were outlined to show the correct formation of the whole letter.

Now notice the different funny looking strokes on the bottom of plate No. 2. Those are the "foundation strokes" to practice on. These were done with a brush, so that they would show up larger when reproduced. They are the same strokes as those used to make the letters in the pen alphabet.

Another very handsome alphabet which is particularly adapted to pen lettering is the Old English.

Here are several questions and answers on pen letters:

Q. What is the show-card writer's round lettering pen point like?

A. In size it is very much like a common steel stub pen point and will fit in an ordinary pen holder. It has a little round dent on top which acts as a well or reservoir to retain and feed ink to point of pen.

Q. How does it differ from the stub pen?

A. The extreme point of pen is cut on a slant requiring that you hold pen handle on an angle of about 45 degrees when writing. It makes the stroke the exact width of pen point and very little pressure is necessary to make a perfect stroke.

Q. How many sizes are they made in?

A. They are made in ten different sizes, 1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, and 6.

Q. Is it necessary to purchase the half sizes?

A. Not unless a great quantity of pen work is required. The sizes which are used the most are Nos. 1, 2, 3, and 4 (two or three dozen in assorted sizes

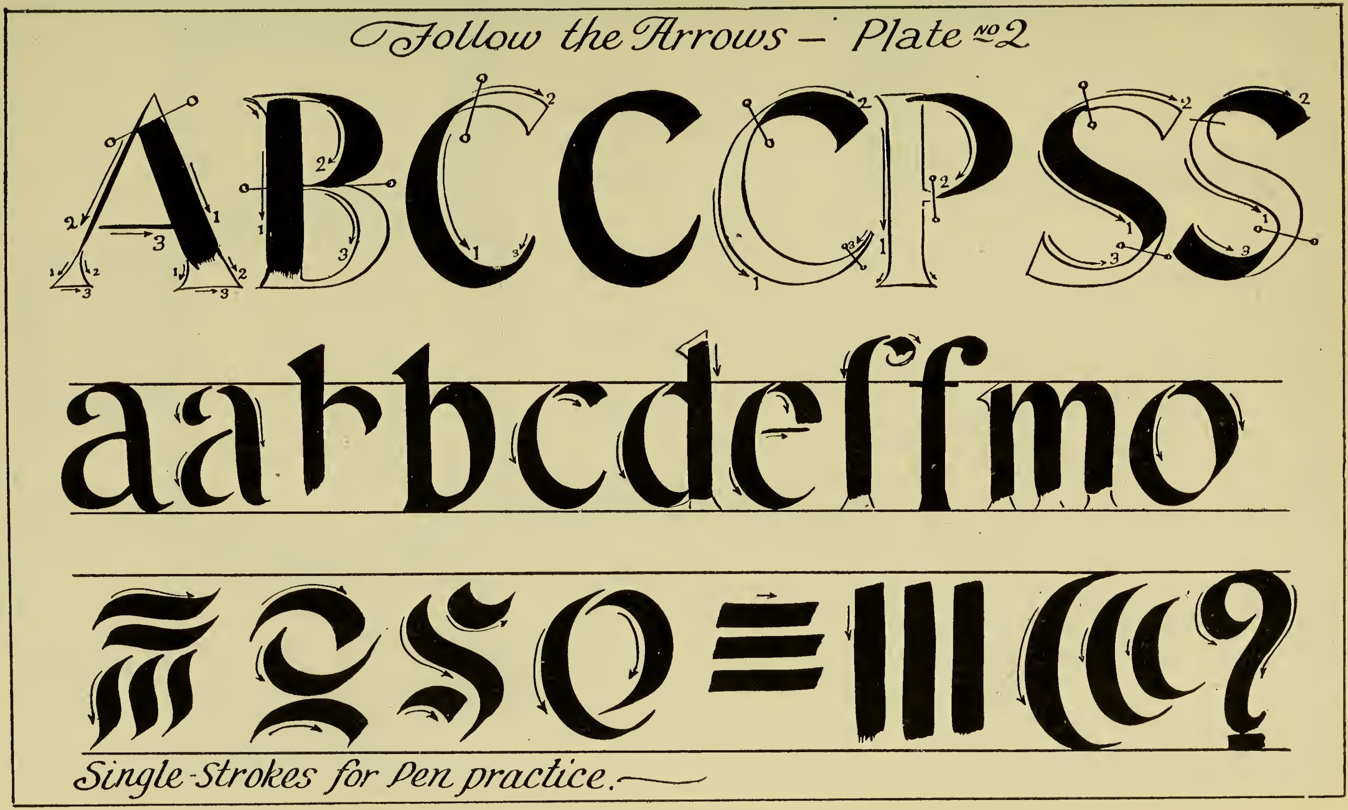

Follow the Arrows – Plate No 2
ABCCPSS
aarbcdeffmo
Single-Strokes for Pen practice.—

Fig. 52

would be ample). No. 1 makes the widest stroke and No. 4 is small enough for a price ticket 1x1½.

Q. Is there any way to make the pens more flexible?

A. Yes, the temper may be removed by holding pen for a few seconds in the flame of a lighted match, then quickly dipping it in water.

Q. If the heavy shaded lines are the exact width of pen stroke, how are the light hair lines of letters made?

A. The heavy shaded lines are made by holding pen handle at a slight angle having slanting point resting evenly on card. In this position draw pen toward you.

The light or hair lines are made by holding pen handle straight upright and drawing pen **sideways toward you** or from left to right depending of course upon the stroke taken, **without pressure.**

Q. How often is it necessary to dip pen in ink?

A. The larger size pens will make from two to four letters, and the smaller size pens from six to eight letters with one dipping.

Q. What is the best kind of ink for pen lettering?

A. Most of the show-card colors are adapted for these pens. Of course, the ink must be thinner than for brush work. Never use anything but water in thinning ink. A little experience will soon tell you the proper consistency. If the ink is too thick or too thin, it will not work properly.

Q. When the ink becomes dry and clogs the pen how is it removed?

A. Either by holding the pen in the flame of a lighted match or by leaving it in a glass of water for a few minutes.

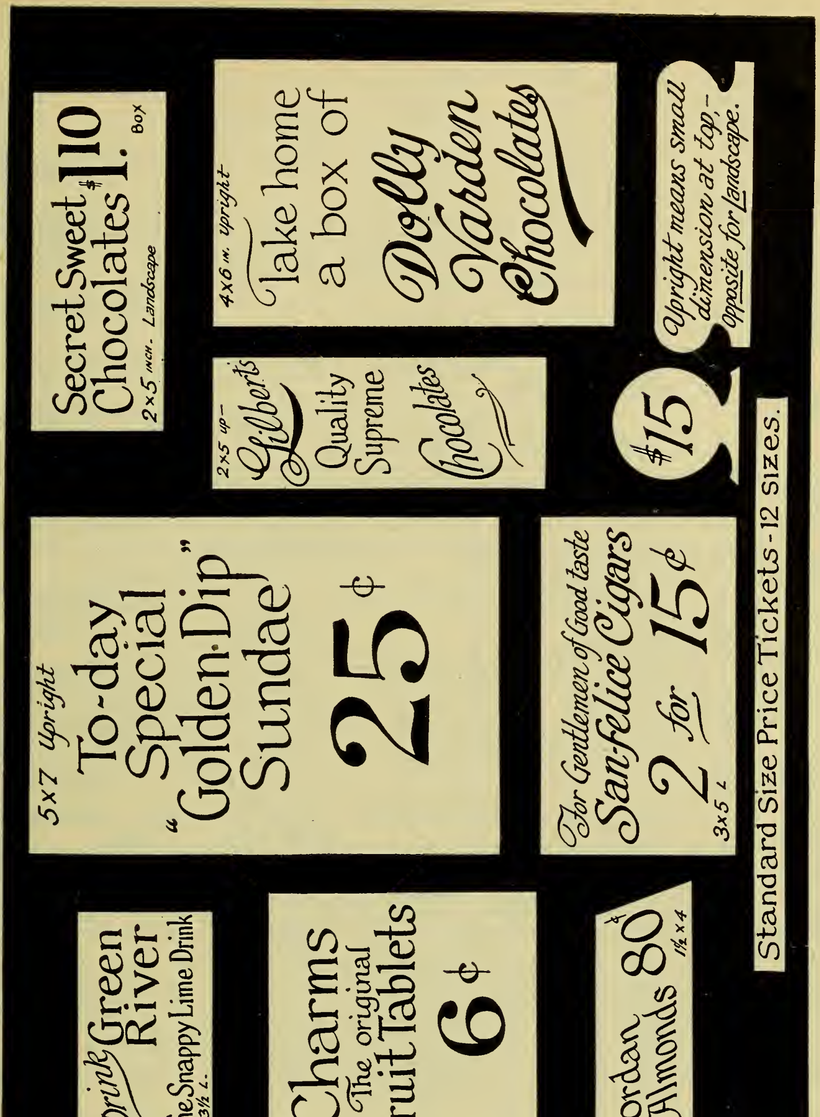

Secret Sweet Chocolates $1.10 Box
2×5 INCH. Landscape
4×6 IN. Upright
Take home a box of Dolly Varden Chocolates
2×5 up-
Gilbert's Quality Supreme Chocolates
Upright means small dimension at top;- opposite for Landscape.
$15
5×7 Upright
To-day Special "Golden·Dip" Sundae 25¢
For Gentlemen of Good taste San-felice Cigars 2 for 15¢
3×5 L
Standard Size Price Tickets - 12 Sizes.
Drink Green River
The Snappy Lime Drink
2×3½ L.
4×4
Charms The original Fruit Tablets 6¢
Jordan Almonds 80¢
1½×4
2×3½ up-
Root Beer The Health Drink 5¢
15¢
1½×1½ IN
65¢
Oblong DIAMOND cut from Card 2×3 inches

Fig. 53

CHAPTER XI.

Old English Stub Alphabet.

If all the types and alphabets used in show-card writing, none can be compared with this modern "Old English Stub" for Christmas and holiday show-cards. The alphabet shown here was designed by the writer expressly for this purpose. Notwithstanding its being a mongrel extraction of the pure Old English alphabet, it is very effective and not one-half to difficult to execute as the original.

From an ornamental standpoint, the Old English alphabet is one of the most beautiful types of letters, and this "stub" extraction has all the ear marks of the orthodox type without being one-half so difficult to execute.

These "stub" letters should be done with a flat brush, one which has a square chisel edge. You can train any brush to work flat by dipping it full length in the ink and working it backward and forward or from left to right on a piece of glass paper or cardboard. Keep spreading it out by pressing on it as you work it back and forth. Before putting it away after use, clean it thoroughly in cold water, pressing the hairs out flat. The hairs will soon be trained to keep this position. Take care nothing touches the hair until dry, otherwise they will dry crooked.

In copying the letters on the plate shown here, the beginner will find that a good many of the letters are almost alike, with the exception of one or two strokes; take the letters E, F and L; I and J; O and Q; or P and R. One extra stroke here or there alters the letter entirely. One advantage of this Old English alphabet is that the beginner does not have to stick to

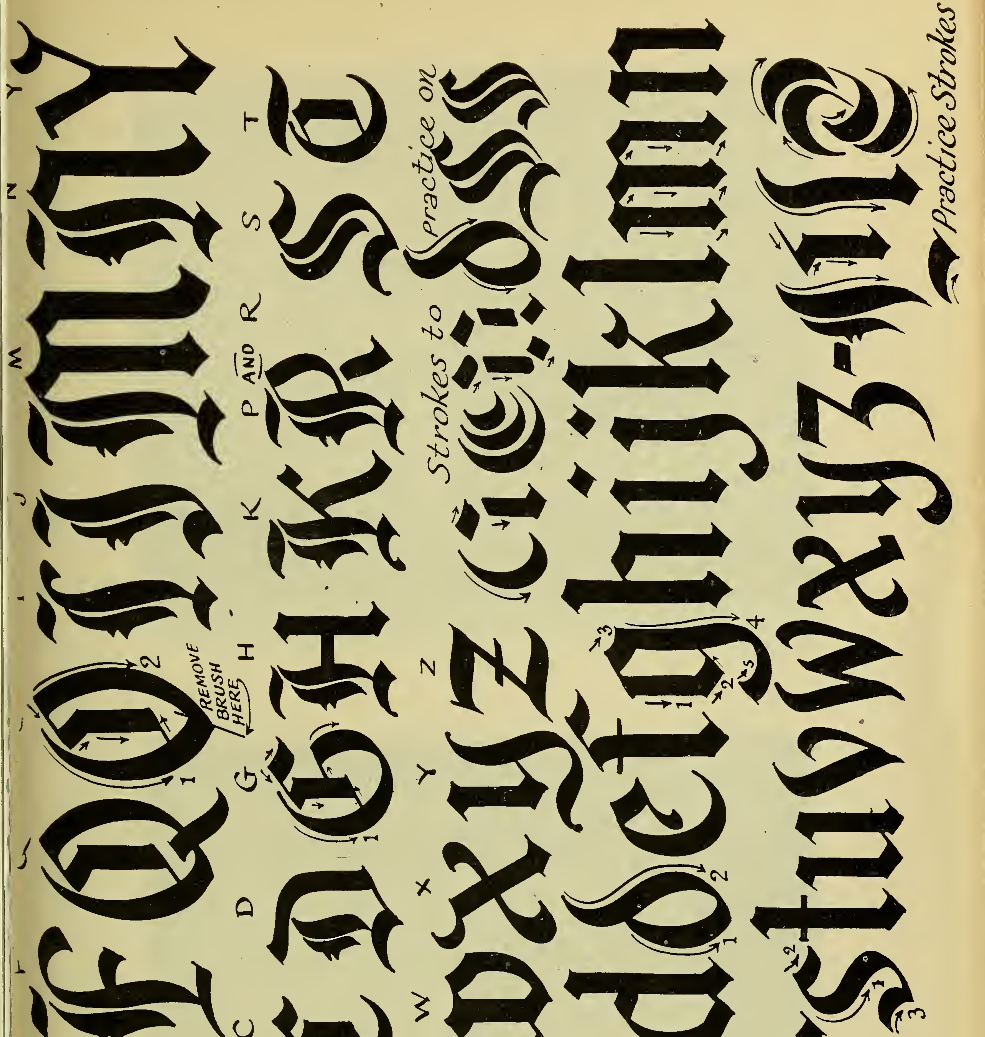

E L F I J M N Y
A B C D G H K P AND R S T
U V W X Y Z
REMOVE BRUSH HERE
Strokes to practice on
Practice Strokes
1 2 3 4 5

Fig. 54

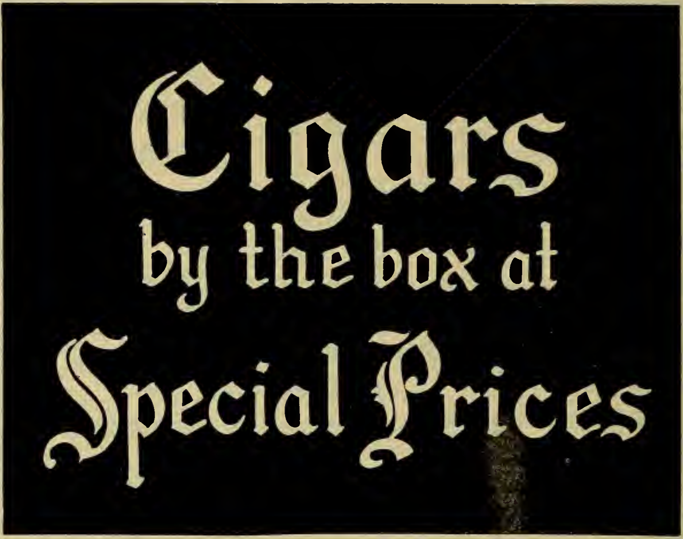

Cigars
by the box at
Special Prices

Fig. 55

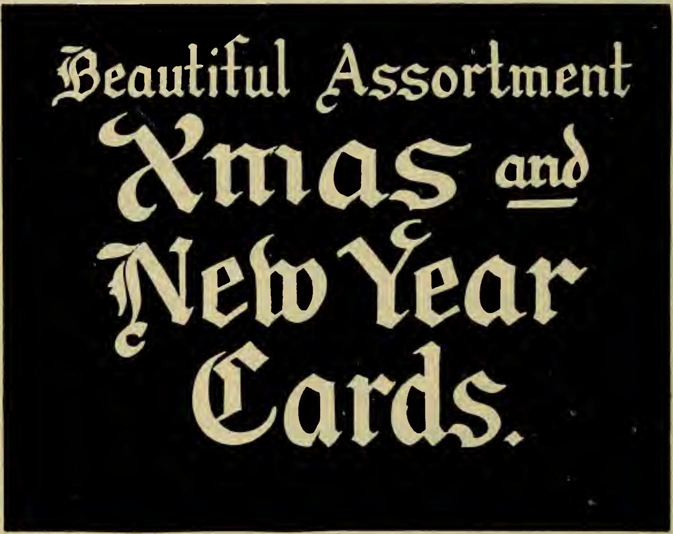

Beautiful Assortment
Xmas and
New Year
Cards.

Fig. 56

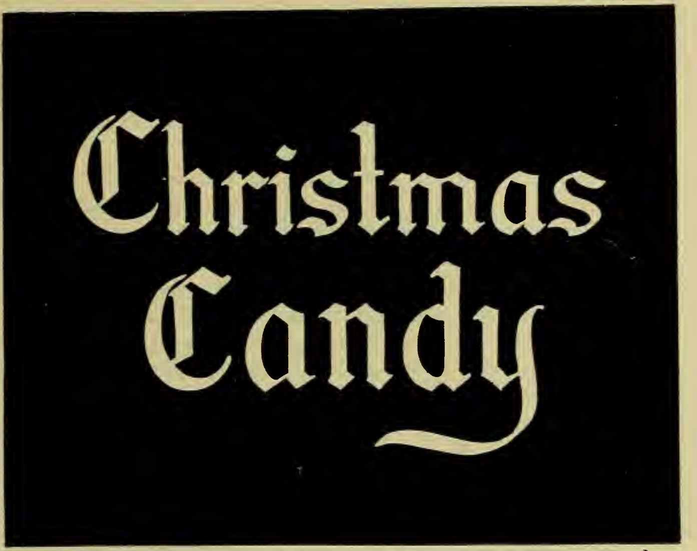

Christmas
Candy

Fig. 57

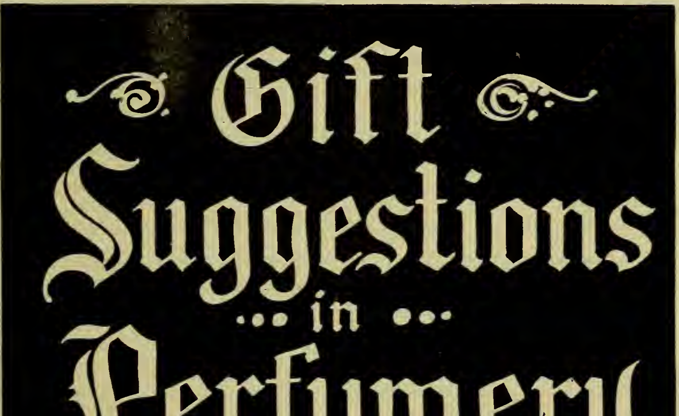

Gift
Suggestions
in
Perfumery

Fig. 58

any set rule of formation. He may improvise and in cases improve the styles shown here. Of course, the lower case letters will be used much more than the capital letters, and they are much easier to execute.

These capital letters look particularly well in conjunction with other styles of lower case letters, especially so if done in brilliant colors.

The old method was first to outline each letter and afterward fill in, but it stands to reason that that method required twice the time with no better effect.

If you will notice the construction of the letter "O" at the top of plate, you will see how the brush strokes should go. First, in making the left stroke, begin at the top of line, holding the brush at a slight angle. Start with the tip end of brush and gradually widen out the stroke by pressure until the widest part of stroke is reached. Then gradually release the pressure and when the brush reaches the bottom line it should be only the tip end of the brush that is removed from surface. The right stroke of the letter is executed in a like manner.

These show-cards are dark maroon mounted on white cards. The lettering is in white show-card ink. The gray border around edge of card is made of white with a very little touch of black.

CHAPTER XII.

Flat Brush Script Alphabet.

Slanting or Italic lettering is a good deal easier to learn than the block or the straight-up-and-down type. The reason given for this is that if one letter slants a trifle more than another it is not noticed, but that if one letter appears to be crooked on a card done in block or straight-up-and-down method, it spoils the appearance of the whole card.

The lower case letters shown at the bottom of the accompanying plate are made in very much the same way as is longhand writing. The letters should be spaced close enough to touch each other and the sharp "spurs" at the bottom of each letter (excepting b, g, j, o, q, r, s and z) are made purposely in order to join them.

This letter is best made with a flat chisel-edge brush or one which has been trained to make flat strokes. A round lettering brush may be trained to make flat single strokes by working it backward and forward on a piece of smooth cardboard each time after it has been dipped in the ink bottle. After several operations of this kind the brush will retain its flat chisel edge.

The queer looking strokes shown in the center of the alphabet plate are the strokes necessary for the beginner to practice on, as they are all the strokes that are used in the formation of Italic script letters. It requires three strokes to form the capital letter "A," but it requires six strokes to finish off the bottom spurs of this letter. It requires three strokes to form the capital letter "H," but it requires twelve small strokes to finish off the bottom and top of it. When the term single stroke is used it is not the intention of the writer to convey the impression that any one letter is completely finished in one, two or three strokes, as the case may

Slanting Roman for Pen or Brush work

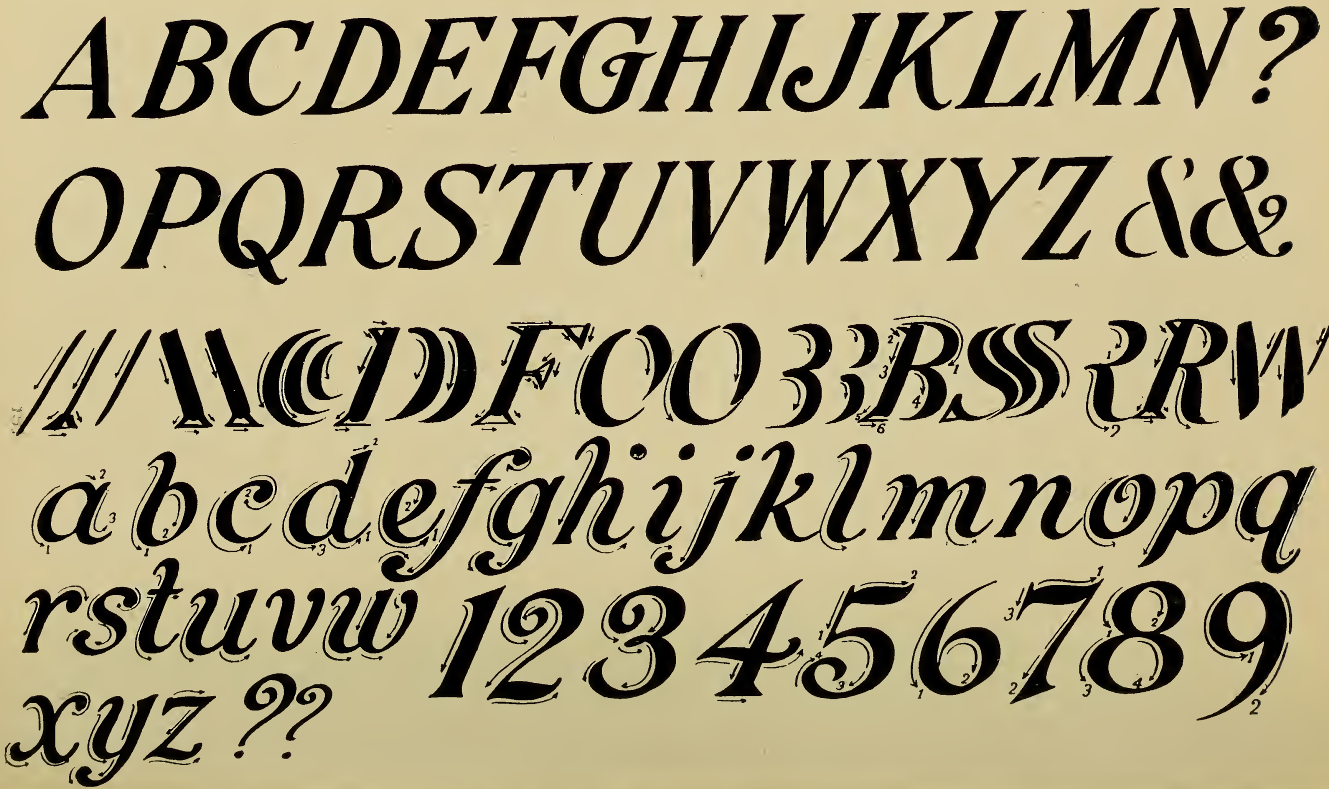

ABCDEFGHIJKLMN?
OPQRSTUVWXYZ&
abcdefghijklmnopq
rstuvw 123456789
xyz ??

Fig. 59

be, but that each letter is formed with the fewest possible strokes. For instance, the letter "O" can be made with the single stroke method in two strokes, while a finished Roman "O," would require many strokes to build it up to a perfect letter. The single stroke letters are not supposed to be perfect. They are intended more for effect than for exactness in detail.

We have said before, but we repeat again, that one of the first important rules governing show-card writing is the way the card is prepared and the lettering laid out. First, be careful to draw a marginal line around the card, leaving about one and one-half inches for the outer edge border (this should be done in lead pencil). Then proceed to draw a line upright through the centre of the card, this to act as a guide in spacing the words accurately. For instance, the word "Sta-

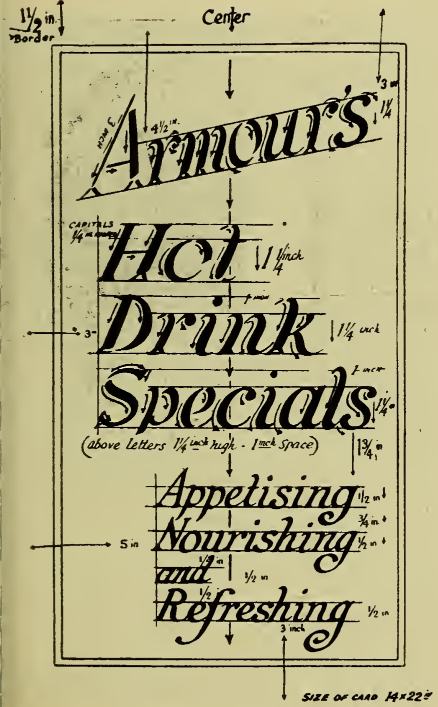

1½ in. Border
Center
Armour's
4½ in.
3 in
1¼
Capitals ¼
Hot
1¼ inch
1 inch
Drink
3
1¼ inch
1 inch
Specials
1¼
(above letters 1¼ inch high - 1 inch space)
1¾ in
Appetising
½ in
Nourishing
¾ in
½ in
5 in
and
½ in
½ in
Refreshing
½ in
3 inch
Size of card 14x22 in

Fig. 60

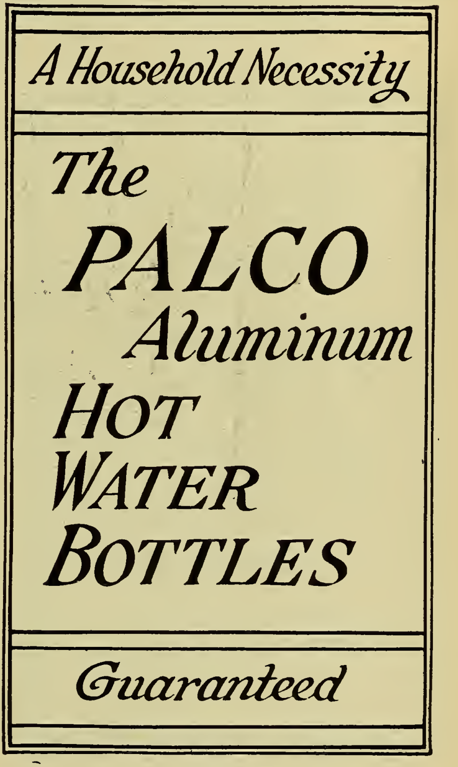

A Household Necessity
The
PALCO
Aluminum
HOT
WATER
BOTTLES
Guaranteed

Fig. 61

tionery" has ten letters. If this word is placed in the center of the card the center line would divide the word between "i" and "o."

By using one style of lettering for all cards and signs the beginner will make much better progress. A common mistake made by most beginners is to use in their composition a medley of many different styles of lettering without first mastering one general type or style of alphabet. Do not put too much wording on your cards. The public will not stop to read a whole newspaper. The copy should be brief and to the point, like the show cards illustrating this article. Each of the accompanying cards was done on a white background in black lettering. They are one-half sheets, or 22x14 inches. The headline or large feature words were done with a No. 12 red sable show-card brush. The remainder of the lettering was done with the Nos. 1, 2, and 3 round writing stub lettering pens.

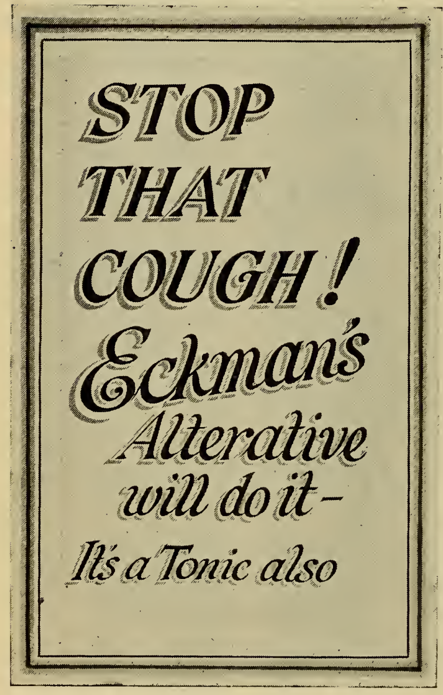

STOP
THAT
COUGH!
Eckman's
Alterative
will do it-
It's a Tonic also

Fig. 62

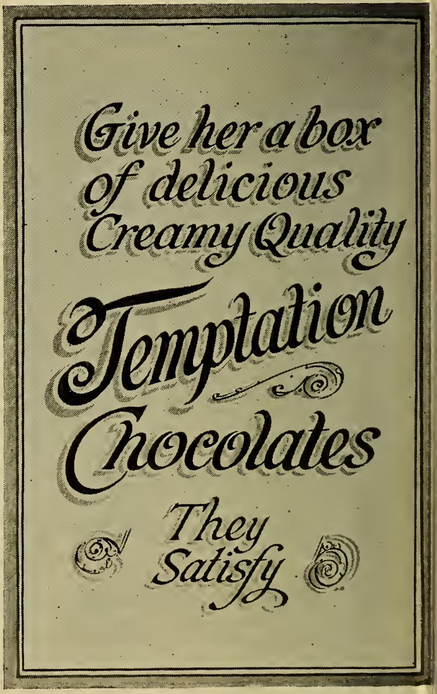

Give her a box
of delicious
Creamy Quality
Temptation
Chocolates
They
Satisfy

Fig. 63

CHAPTER XIII.

Show Card Italic.

The show window is one of the most valuable assets to the retailer. Price tickets and show-cards with descriptive reading matter are as necessary as the background or setting of the window.

A show card lettered by hand stands out and is much more effective than one which is printed from set up metal type. The foundry cast type has a stiff appearance and does not attract as does hand work.

We hear much about speed in show-card writing these days. Speed is all very well for those who are in the top class where one has reached the point of perfect brush control, but the beginner should be patient and not in too much of a hurry until he has more control of the brush. Very often, even with the best show-card writers, quality is sacrificed where speed is essential.

The show-card ITALIC shown here in upper and lower case is about the easiest type to make for speedy lettering and looks very well on flyers and soda fountain specials. The two popular sizes in which to cut window flyers are 2½x20 inches and 2x15 inches. If these flyers are to be pasted on the outside of window they should be lettered in oil colors ground in japan, thinned with turpentine. White transparent rice paper generally is used for this purpose.

The half-sheet featuring HOT DRINKS is lettered in italics. The word HOT was done in bright red, and the first letter of each item was also done in red ink. The shading and border were done in a light sea-foam gray tint.

This show-card Italic is an improvement on the shipping-clerk's or box-marker's lettering, and can be

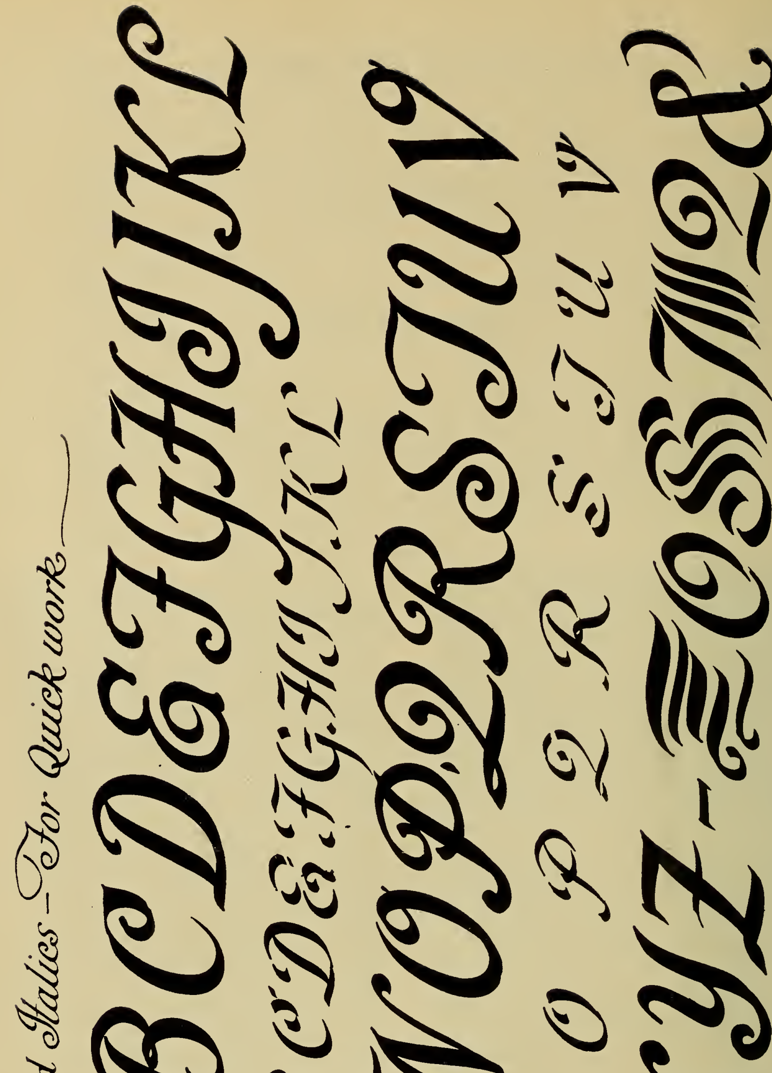

Show-Card Italics—For Quick work—

Fig. 64

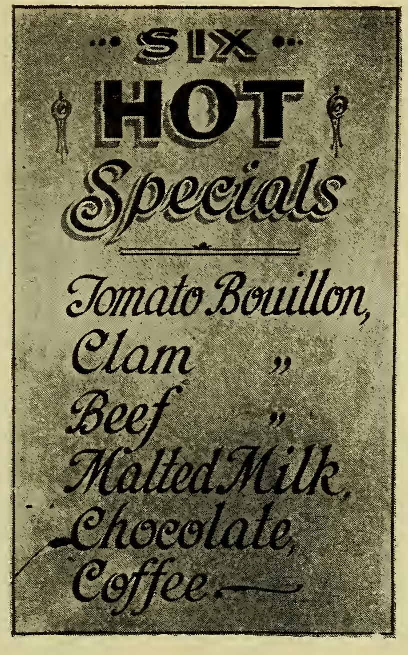


Fig. 65

best executed with a No. 10 or No. 12, red sable brush. Dip the brush in the color and work it backward and forward on a piece of paper. See that the brush retains this flat chisel edge all the time while lettering. As this is a slanting letter, the brush should be held in a like position, similar to a pen when writing backhand. Begin by practicing circles first, and then all the main practice strokes which are shown here at the bottom of the plate. It is better not to practice each letter separately, as the majority of these letters are joined to one another. The beginner will make faster progress by practicing on the words he will want to use most like SPECIAL, LEMONADE, HOT CHOCOLATE, etc.

These flyers are not supposed to be as finished a piece of work as show-cards. They are temporary signs for a day or so, slapped out at a moment's notice to advertise a new fountain special, and a majority of customers look for these little white flyers when they do not know just what to order.

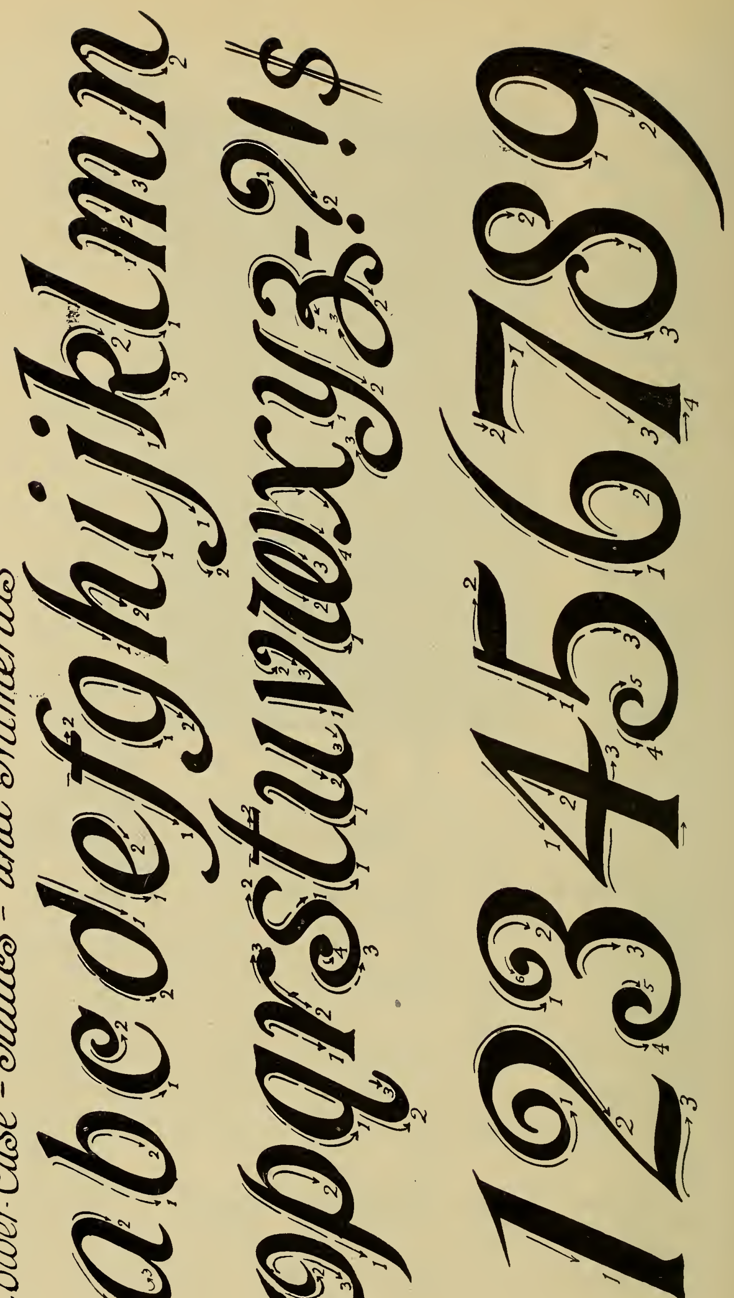

Lower-Case - Italics - and Numerals
abcdefghijklmn
opqrstuvwxyz-?!$
123456789

Fig. 66

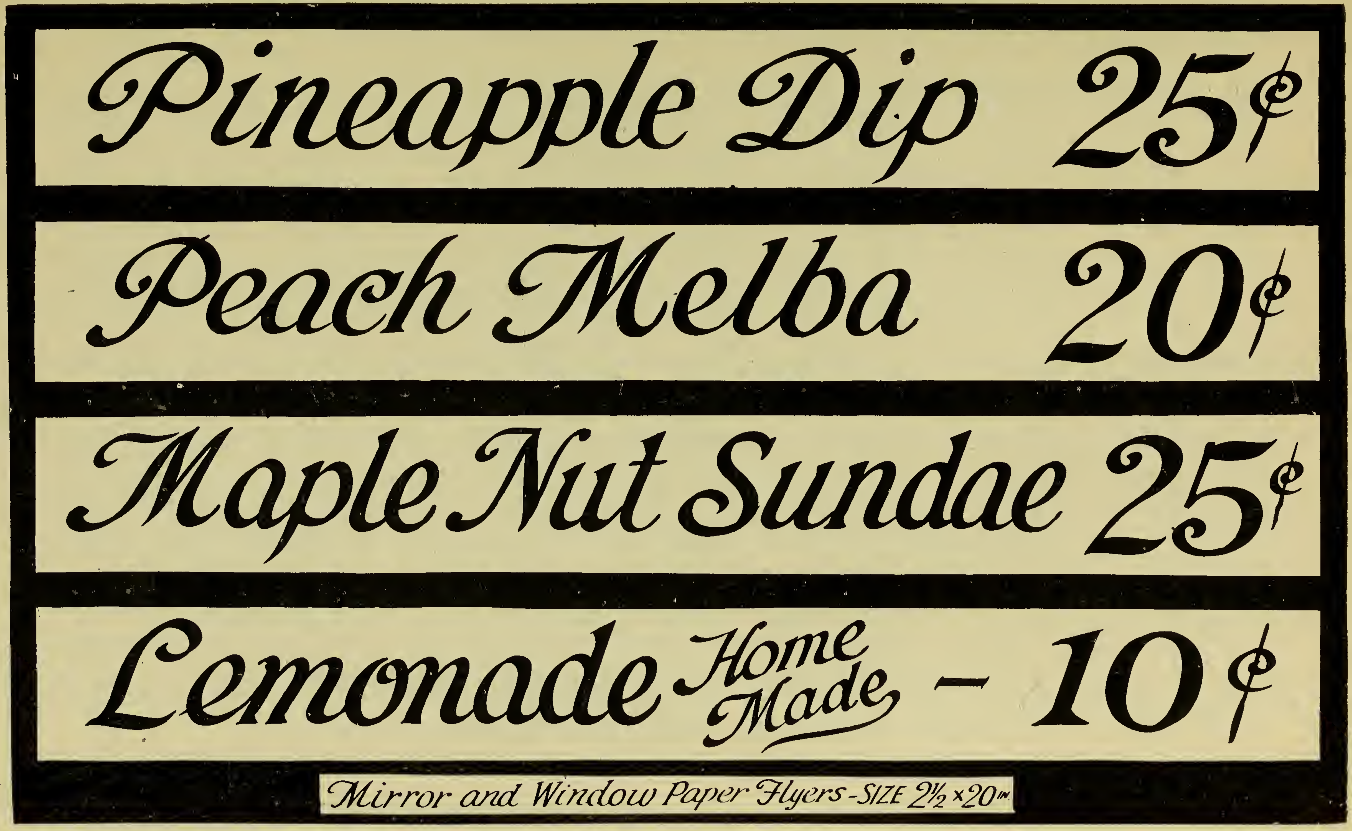

Pineapple Dip 25¢
Peach Melba 20¢
Maple Nut Sundae 25¢
Lemonade Home Made - 10¢
Mirror and Window Paper Flyers - SIZE 2½ × 20 IN

Fig. 67

The reason this type is by far the easiest to make is that the beginner does not have to practice any perfect circles, squares, right angles, horizontals, or perpendiculars. If one letter should happen to lean a trifle more to the right than another, it will not be noticed. Of course, the horizontal lines in which the lettering is to be done must be drawn accurately.

We might as well say right now that there is really no set rule governing the strokes or lines in the formation of these italic letters or numerals. An extra fancy stroke or curlique may be added at will or left off entirely, like at the top of capital letters, A, M, N, etc.

The beginner should pay attention to the arrows and direct his strokes according to the numbers.

During the fall and winter months it is well to use bright colors in lettering flyers and soda special signs. For the benefit of those who do not know how to mix colors, this simple rule is given.

Yellow and blue produce green; yellow and red, orange; red and blue, purple; yellow and black produce olive; yellow, black and red produce brown; blue and red produce violet.

In mixing colors it is well to bear in mind that one is apt to mix more than is needed before the exact shade desired is secured. Start by mixing a small quantity first. Any color may be brought to a lighter shade by adding a small quantity of white.

CHAPTER XIV.

The Mongrel Roman Upper Case.

This is the Mongrel Roman alphabet. The question is often asked, "Why is it called 'Mongrel' Roman?"—The answer is, because it is neither Roman or Egyptian Block, but a combination of these two ancient and beautiful alphabets. The simple Thick-and-Thin strokes used in constructing this alphabet makes it not only an easy one to learn but also to read. The first installment of these Capital letters, "A to O" shows the key strokes in heavy and shaded effect.

In copying the fifteen letters shown herewith the beginner is required to learn but six strokes which are different in formation—all the other strokes are merely a repetition of others. The beginner should study the different key strokes at the bottom of alphabet and concentrate his practice on them.

It is a mistake to try and copy any of these showcards without first drawing the necessary guide lines in which to draw the letters. All lower-case letters, should be at least ¾ the height of the capital letters and should extend an equal distance above and below the body guide line.

In copying the letter "a," the first stroke taken is a slanting stroke at the left, then the slanting stroke at the right. Stroke three joining the right and left slanting strokes should be made from left to right at about the center of the letter. The beginner should notice in what direction the arrows point and follow each stroke in rotation. The thickness of the left stroke of the letter "A" governs all the width of the thin strokes while the thick strokes of the same letter govern all the thick strokes of the entire alphabet. (This is why this Mongrel alphabet is sometimes called "THICK-AND-THIN"). You may not notice it but very seldom are

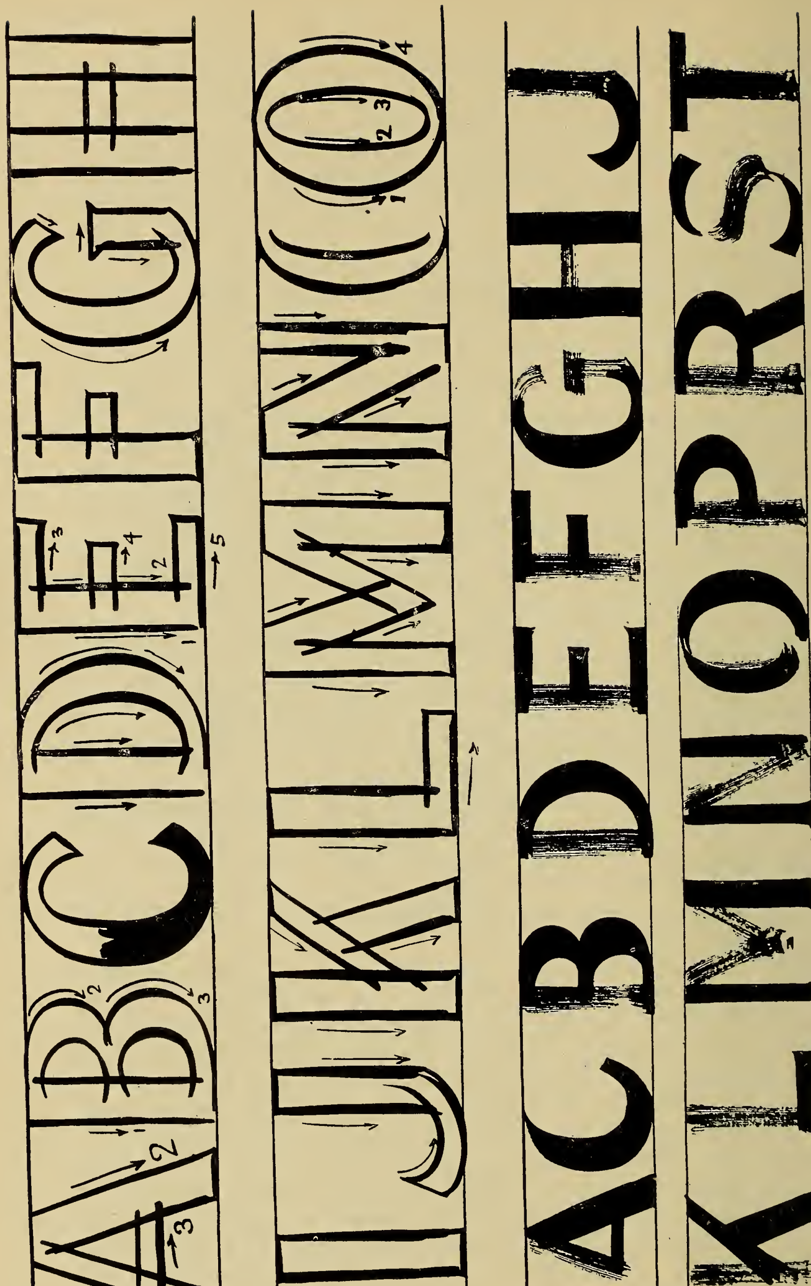


Fig. 68

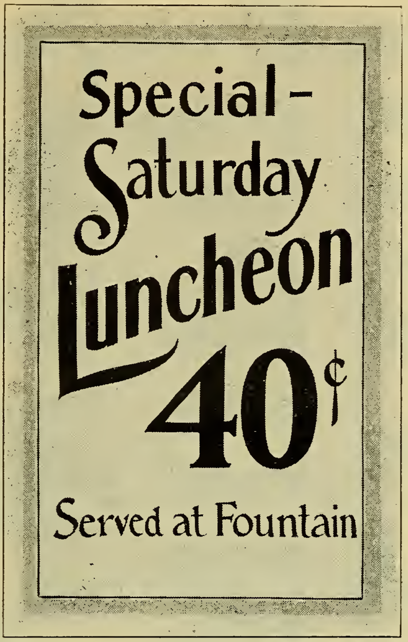

Special-
Saturday
Luncheon
40¢
Served at Fountain

Fig. 69

these thick-and-thin strokes of the same width respectively. This is one of the big features of this alphabet. There is no plainer, more easily read or more quickly learned alphabet known to the professional show-card

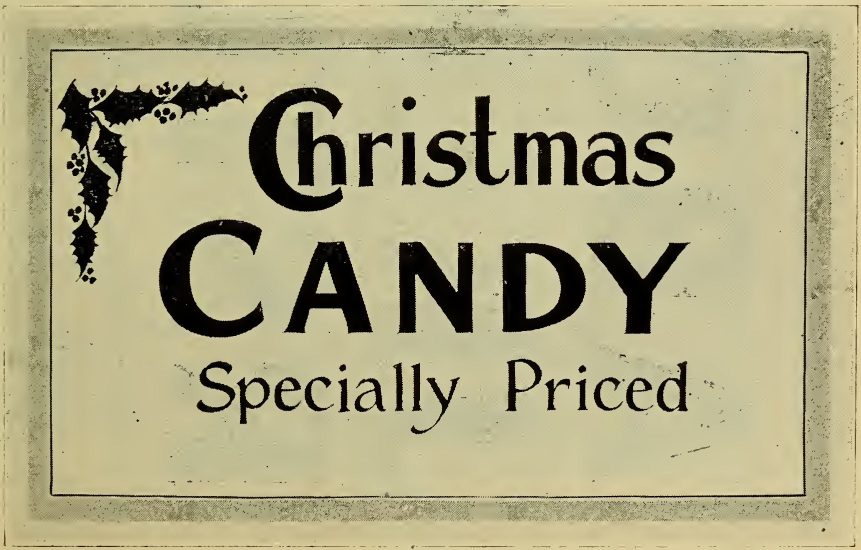

Christmas
CANDY
Specially Priced

Fig. 70

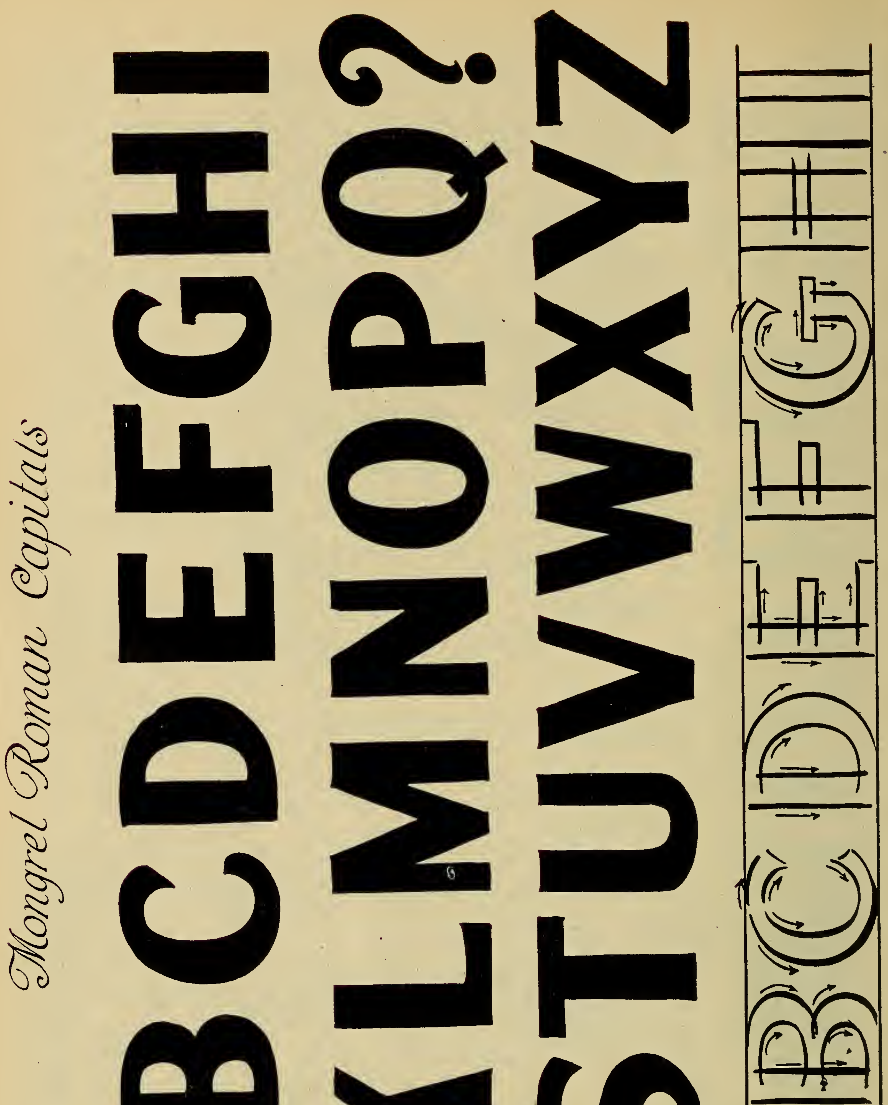
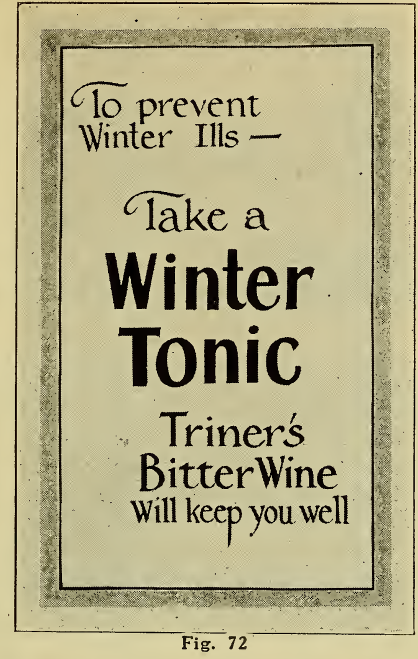

Mongrel Roman Capitals
ABCDEFGHI
JKLMNOPQ?
RSTUVWXYZ
ABCDEFGHI

Fig. 71



To prevent
Winter Ills—

Take a
Winter
Tonic

Triner's
Bitter Wine
Will keep you well

Fig. 72

writer and it is generally used where speed and legibility is essential. For emphasis we repeat that it offers one an unusual amount of liberties and as long as it is a mongrel type who can say whether it is true to any set form or rule.

In learning show-card writing those who hesitate are lost. It is a difficult proposition to make headway with a series of short stubby little strokes—go at it boldly—try not to stop when in the middle of a horizontal or upright stroke. If you break a stroke and attempt to pick it up again, you will find it is much more difficult to keep it plumb. Practice alone will overcome irregular or crooked lines.

When practicing do not attempt to make large letters first. The beginner will make much better progress and speed on letters, say—from 2 to 4 inches in height. Letters of this size will permit the resting of the hand on the card while making all strokes. Hold the brush as you would a pencil or pen—between the first two fingers and the thumb, fingers well down on the brush handle. In this position the hand will be on a level with the arm. The tip or first joint of the little finger and the wrist bone should rest on the card or surface.

CHAPTER XV.

The Mongrel Roman "Lower Case."

All capital letters are technically termed "upper case," and the smaller, or common reading type are termed "lower case." These "lower case" letters are made more rapidly than the capital letters on account of the fewer strokes required to construct them, the general rule of dimension being three-fourths the height and width of the corresponding capital letter.

There are two methods of forming these letters: One, to first sketch them out roughly in pencil, and then carefully retrace over the pencil lines with a number four or six brush, after which fill in the skeleton letter with a larger size brush.

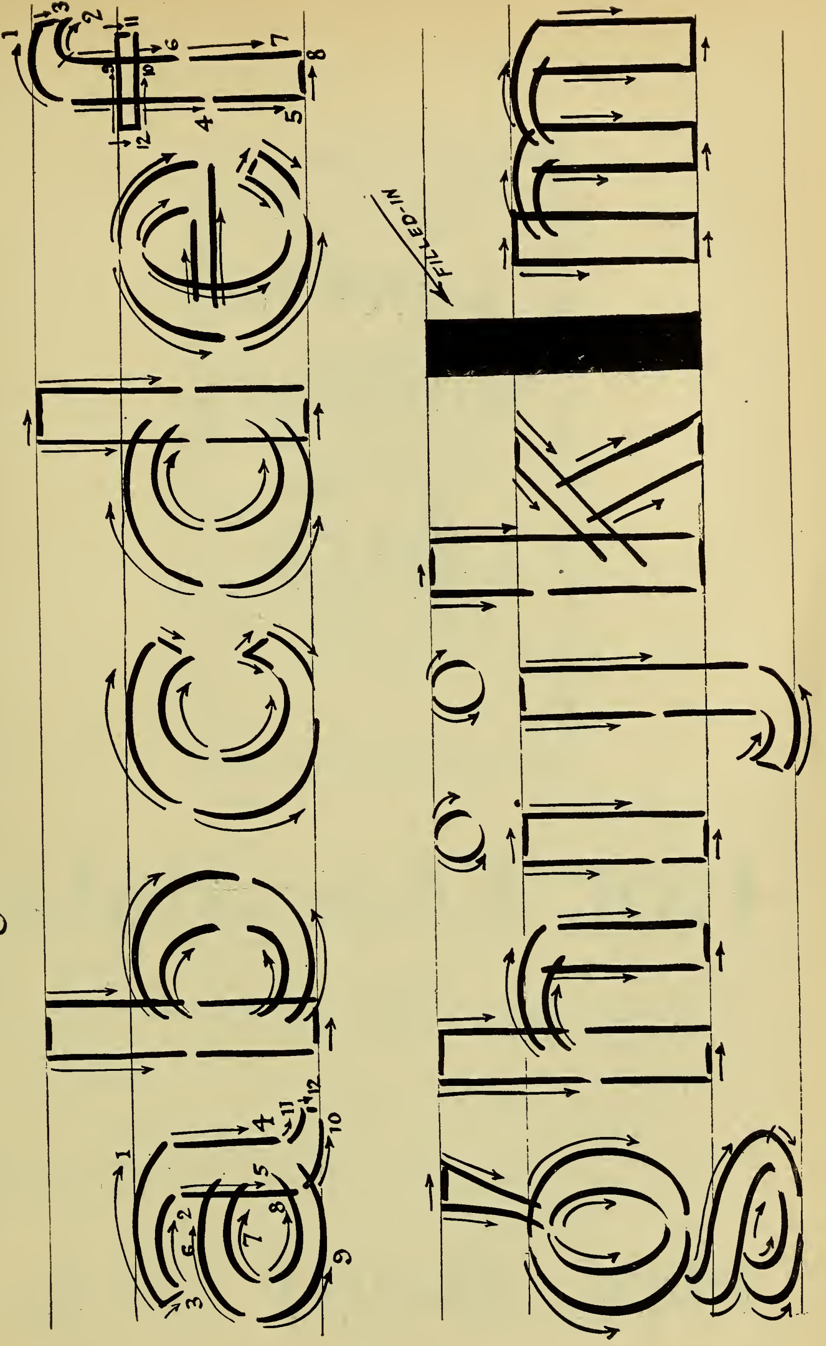
The other method, and by far the quickest, is to select a Red Sable brush which will make the thin stroke the exact width you wish, and as the thicker stroke is just double the width of the thin stroke, it is an easy matter to keep the proportions uniform.

This type is particularly popular for large window display cards from 11x14 inches upwards, also for cards featuring hot luncheon specials and menus. It being so easily read, it is also a favorite for soda fountain flyers.

A good color combination for full show-cards in the retail store may be had by using a light tan or yellow-buff card with dark brown lettering. The letters may be shaded and a border worked around edge of card with a color about two shades deeper than the color of the card itself.

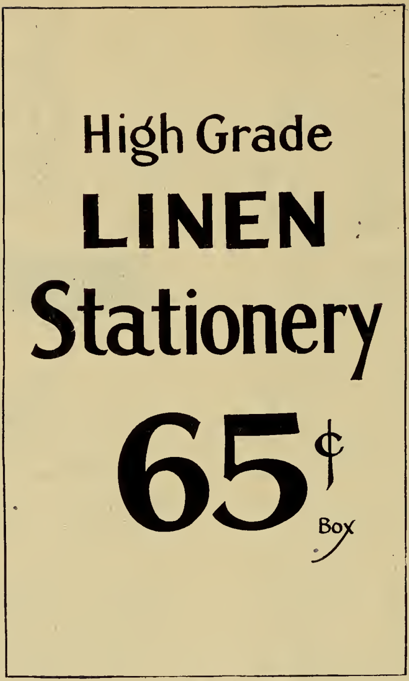
The plainer the lettering, the greater the results. The beginner should strive to emulate these letters as nearly true to these lines as possible and avoid any condition of fancy scrolls.

Mongrel Roman Lower-Case



1
2
3
4
5
6
7
8
9
10
11
12
FILLED-IN

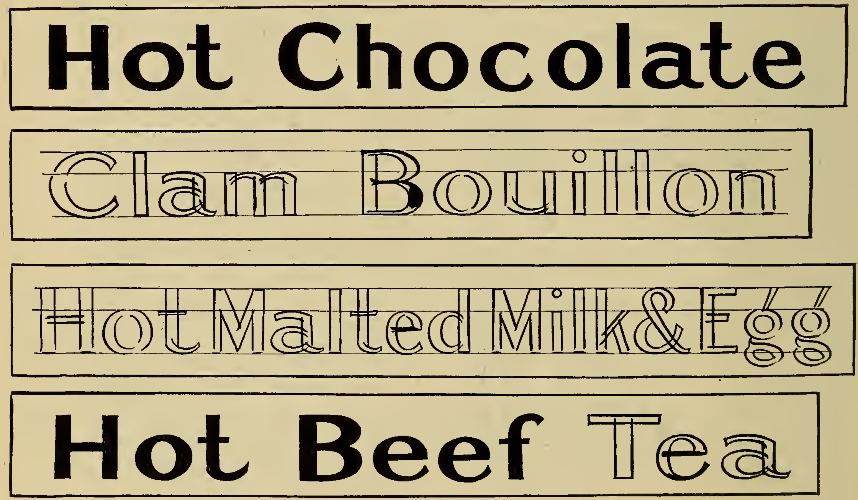
Fig. 73



High Grade
LINEN
Stationery
65¢
Box

Fig. 74

Soda Fountain Flyers - size 2½ in. x 15, 16, or 18 inches



Hot Chocolate

Clam Bouillon

Hot Malted Milk & Egg

Hot Beef Tea

Fig. 75

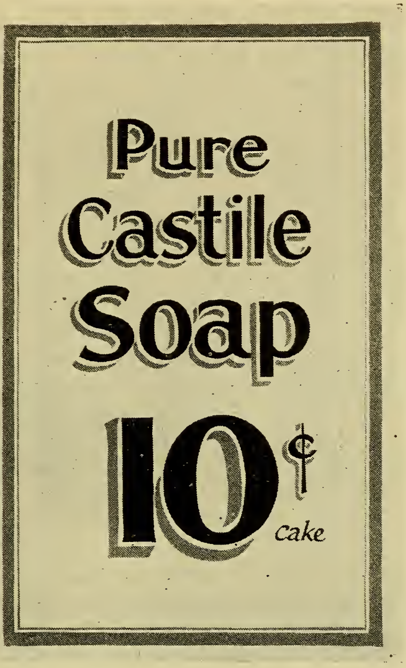


Fig. 76

In laying out or sketching lower-case letters the beginner should first draw four horizontal guide lines to insure a uniform height for all the lower-case letters which extend either above or below the main body guide line. The following nine letters extend above the guide line to the top guide line: b, d, f, h, i, j, k, l, and t. The five letters which touch the fourth or bottom guide line are: g, j, p, q, and y. The remaining thirteen letters: a, c, e, m, n, o, r, s, u, v, w, x, and z are constructed well within the main body guide line.

If the reader will study the lower-case letters "a" to "m," shown herewith, he will notice by following the direction of the arrow points, just how each letter is constructed. This method of outlining and filling in is the same as shown in chapters VI, VII, VIII, and IX, illustrating the full Roman, and it is the best method for a beginner to learn the proper proportion of each letter. The letter "l" shows a finished letter with the center filled in solidly with black.

The letters "a" and "f" show the easiest way for the beginner to learn brush control; the open spaces or where the lines are broken show just where the brush was removed from surface. It requires twelve single strokes to complete the outline of each letter. These short strokes or "breaks" will not be necessary when the beginner becomes more proficient, through practice. He will soon be able to start at the top guide line and continue to the bottom guide line without a break. This also applies to the circle of sweeping strokes. Make all strokes from left to right.

To further demonstrate the simplicity of this Mongrel Roman alphabet the reader is asked to observe the similarity of some of these lower case letters. For instance, the "c" forms the basic part of the letter "e." The "h" and the first part of the letter "m," the "i" and the "J," while the letter "b" reversed is the letter "d.'

CHAPTER XVI.

The Mongrel Roman "Lower Case" N to Z.

The letters "n to z," conclude the series of the lower-case Mongrel Roman alphabet, showing the outlining and filling-in process.

In learning show-card writing, too much cannot be said of the excellent results derived from the old-fashioned method of teaching penmanship. Practically the same results will occur in free-hand lettering, if the beginner practices the exercises shown on the bottom of alphabet plate. These characters are designed to bring about a certain rhythmical movement of the fore-arm and fingers. There is a certain "swing" which every beginner must first acquire in order to do graceful lettering. This "Swing" teaches brush control better than any other method. Take the first exercise at the bottom line—a series of ovals inside the letter "o." The fingers should be well down on the handle of the brush, and no part of the hand or arm should rest upon the card. Even the most skeptical person must admit that these letters are simple in construction and very similar in design. For instance, the letter "n" is almost one-half of the letter "m." The letter "i" is transformed to an "r" by a stroke the same as at the top of the letter "s." In making the letter "s" the readers' attention is again called to the bottom line of exercises. Here the top, bottom and center part of the letter "s," is plainly shown separately. The next letter "u" is nothing short of the letter "n" up-side down. The letter "v" is one-half of the letter "w." The "x" is constructed on the order of the letter "y." The letters "p" and "q" are identical, only reversed. Two designs of the lower-case letter "z" are shown, either one being correct.

Thick-and-Thin Roman (Lower case)

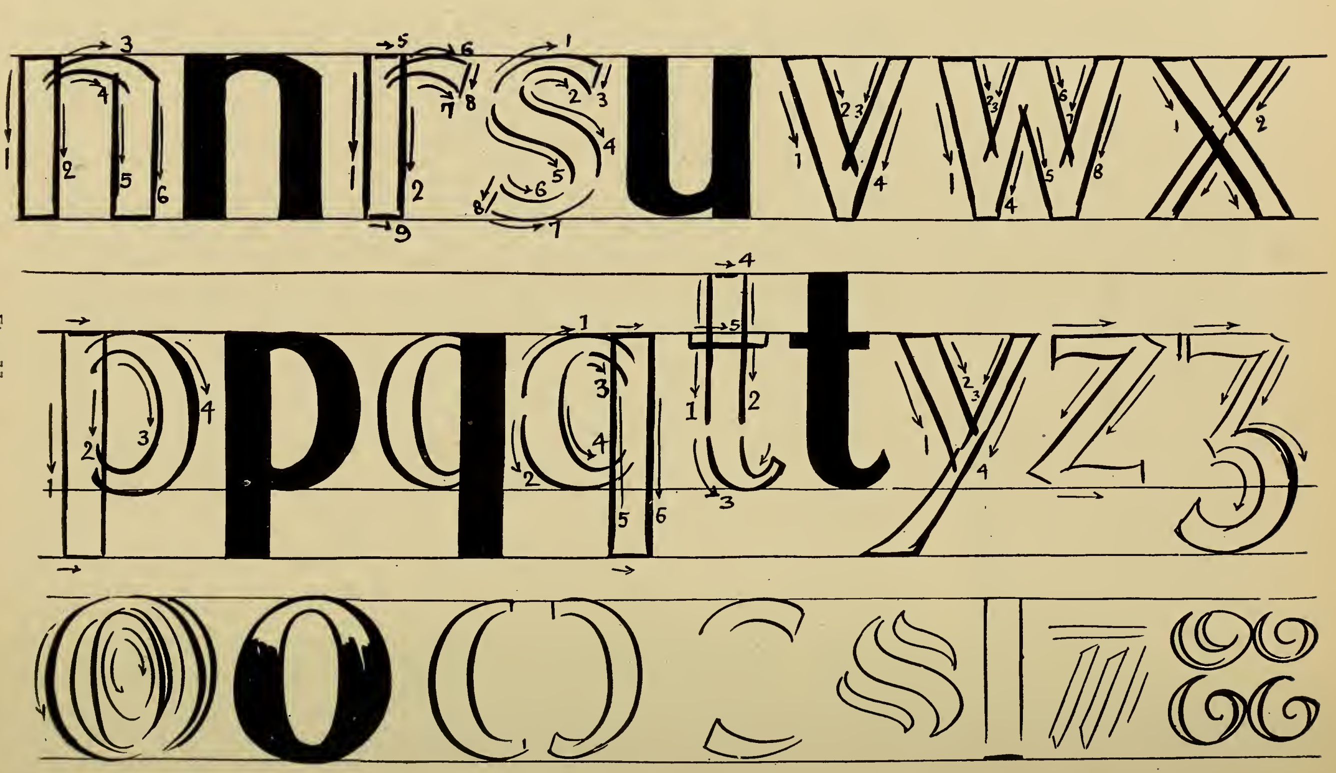

1 2 3 4 5 6
5 6 7 8 9 1 2
1 2 3 4 5 6 7 8
1 2 3 4
1 2 3 4 5 6 7 8
1 2
1 2 3 4
1 2 3 4 5 6
1 2 3 4 5
1 2 3 4

Fig. 77

CORRECT LAY-OUT

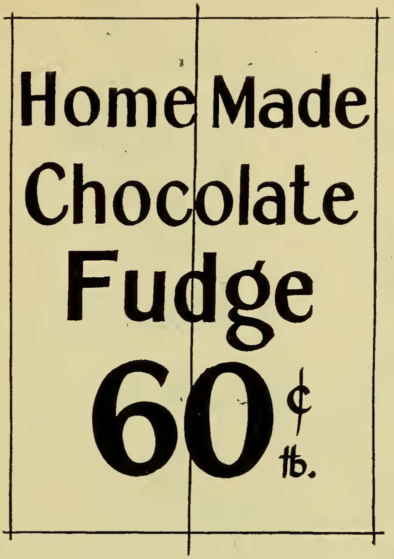

Home Made
Chocolate
Fudge
60¢
lb.

Fig. 78

A simple way to obtain a uniform thickness in drawing the outline of these letters is to cut two pieces of cardboard, one the width of the thick stroke, the other the width of the thin stroke. Use these for ruling out the skeleton formation of all the upright or square letters. Another piece of cardboard cut out on the

INCORRECT LAY-OUT

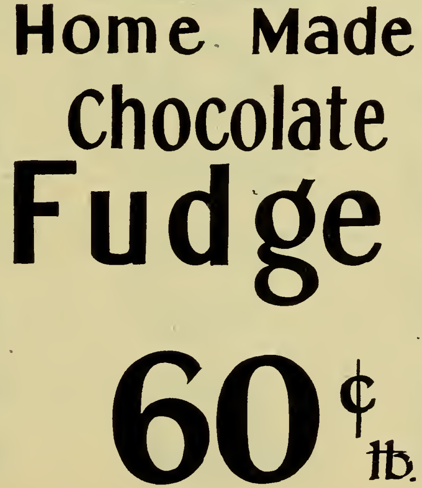
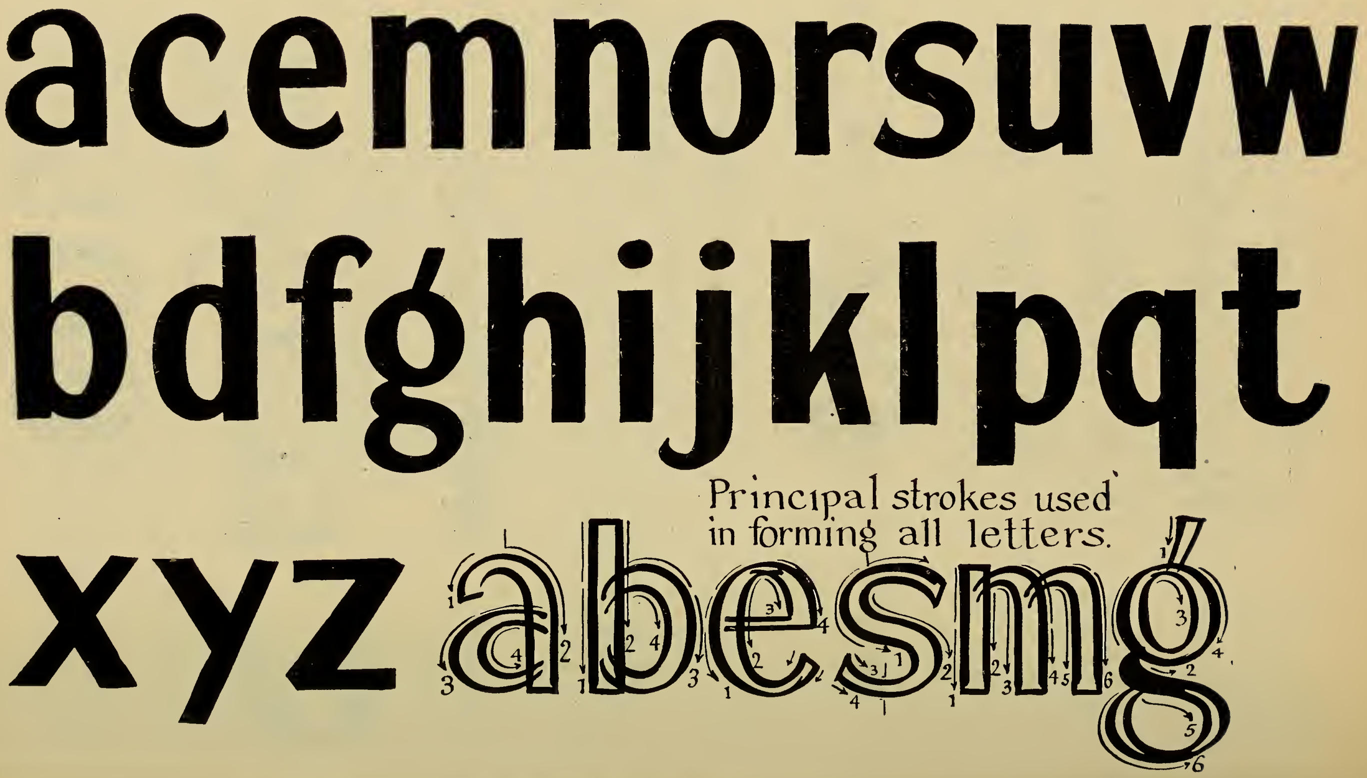

Home Made
Chocolate
Fudge
60¢
lb.

Fig. 79

Lower-Case letters


acemnorsuvw
bdfghijklpqt
xyz
abesmg
1
2
3
4
5
6

Principal strokes used in forming all letters.

Fig. 80

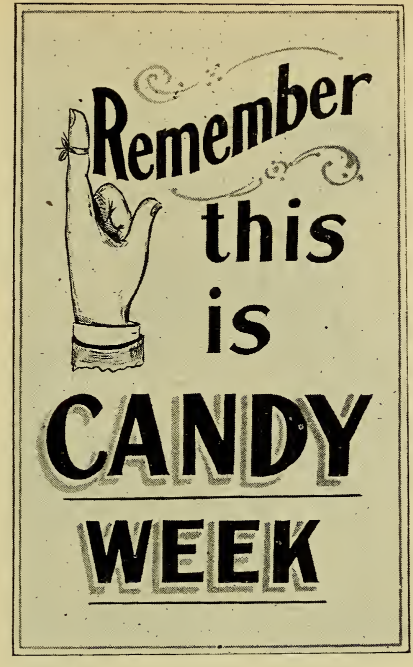


Fig. 81

shape of the loop of the letter "p" will answer for ruling out all the circular letters.

The arrangement, general layout, and balance of lettering on a show-card has everything to do with its appearance and the results it will bring, for unlike the printers' set rule of composition, the arrangement and spacing of hand lettering is not hampered by uniformity of certain letter widths; therefore, within certain limits, the composition of hand lettering can be more artistically and effectively arranged. One thing the beginner must remember is—no matter how much he may try to copy any alphabet, line for line, each letter will bear the earmarks of his own individuality and still his work may be true to copy. Every experienced show-card writer can tell the work of another at a glance, without looking for the accustomed imprint at the bottom of the card. All beginners should take encouragement from this and not set too high a standard for their first attempts.

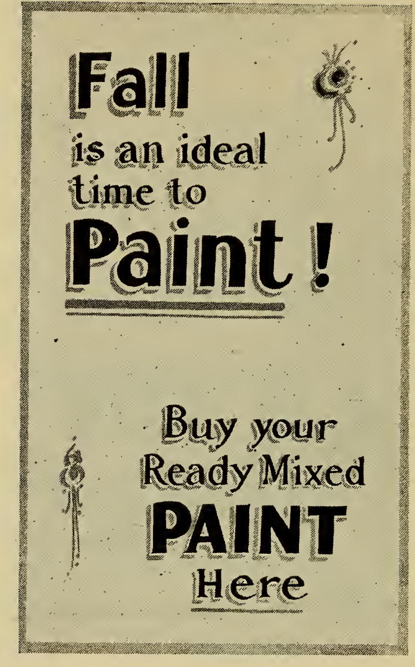


Fig. 82

Nothing is more important in learning show-card writing than the preparing of the card and the laying out of the lettering. As much time should be consumed in designing this layout as in the actual lettering itself.

The question of margin or border around the edge of card is an all-important one, and has everything to do with the appearance and general effect produced. The size of the captions should depend altogether on the space available. There is no better way to see this mistake than by the two specimens of layout reproduced here by contrast. One is very poorly spaced and badly layed-out and the other is a well-balanced, attractive, business-pulling show card.

Most everyone, after some practice, is able to make an "a" look like an "a" or a legible looking "s," but the spacing of letters and between words requires practice, until the eye becomes accustomed to judging distances at a glance.

There is no set rule for spacing, on account of

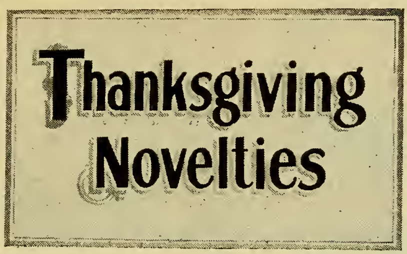


Fig. 83

the varying widths of so many different kinds of lettering.

In spacing between words on a typewriter you will notice that just the width of a single letter is the correct space allotted. But the space between letters is not exactly symmetrical.

For instance, in a word where two lower-case "m's" come together, they will almost touch each other. The reason for this is that the base or shank upon which the letters are fastened on a typewriter are all the same width, and wide letters must be condensed so they do not occupy any more space than any of the others.

The lower-case letters which should occupy the same space have been classified as follows, beginning with the narrowest letters first: (i, j, l, f, and t), (a, c, e, m, o, r, s, and u), (b, d, g, h, k, p, q, and z), (m, v, w, x, and y).

The beginner should practice these letters, beginning by taking each group separately until his eye becomes accustomed to the width of each letter in the four different groups.

As already stated, it is a mistake to try and feature in large type, too many words, especially where there is any quantity of reading matter. With the exception of a general "NOTICE" or heading, the lower-case letters present the best appearance and are more easily read and executed. Then again, the public is more accustomed to reading the lower-case type in newspapers and periodicals. Film titles in the movies are written almost exclusively in the lower-case.

CHAPTER XVII.

The Mongrel Roman Numerals.

One of the best ways to sell merchandise is to display it, but displaying it is not enough, for some people will not ask the price of an article unless they intend to purchase it. And frequently they fail to buy for the simple reason that they assume that the price is too high, there being nothing to convince them to the contrary. Many an artistically trimmed window has failed to pull the business and bring the results it should simply because the merchandise was not price tagged.

Take, on the other hand, a window display of fancy boxed stationery, twenty-four sheets, twenty-four envelopes, plainly marked at sixty-nine cents a box. The customer comes into the store and in many cases mentions the price first.

"Will you please give me one of those sixty-nine cent boxes of stationery you have in your window?"

In that case the show-card was responsible for fifty per cent of the sale.

In many instances, if there is no one in the store who can write show-cards and price tickets, windows must be trimmed without them, as the windows cannot be held until the local show-card man (who is always busy) finds time to help out.

It is therefore, essential that at least one person in each store should know how to make good price cards.

A show card which is warped or bent, presents a very bad appearance in the window, and warp it surely will unless it is of heavy stock, twelve ply board or more. The heavy ply board is not always obtainable in the smaller towns, while the four and six ply cardboard can be purchased even in the smallest towns.

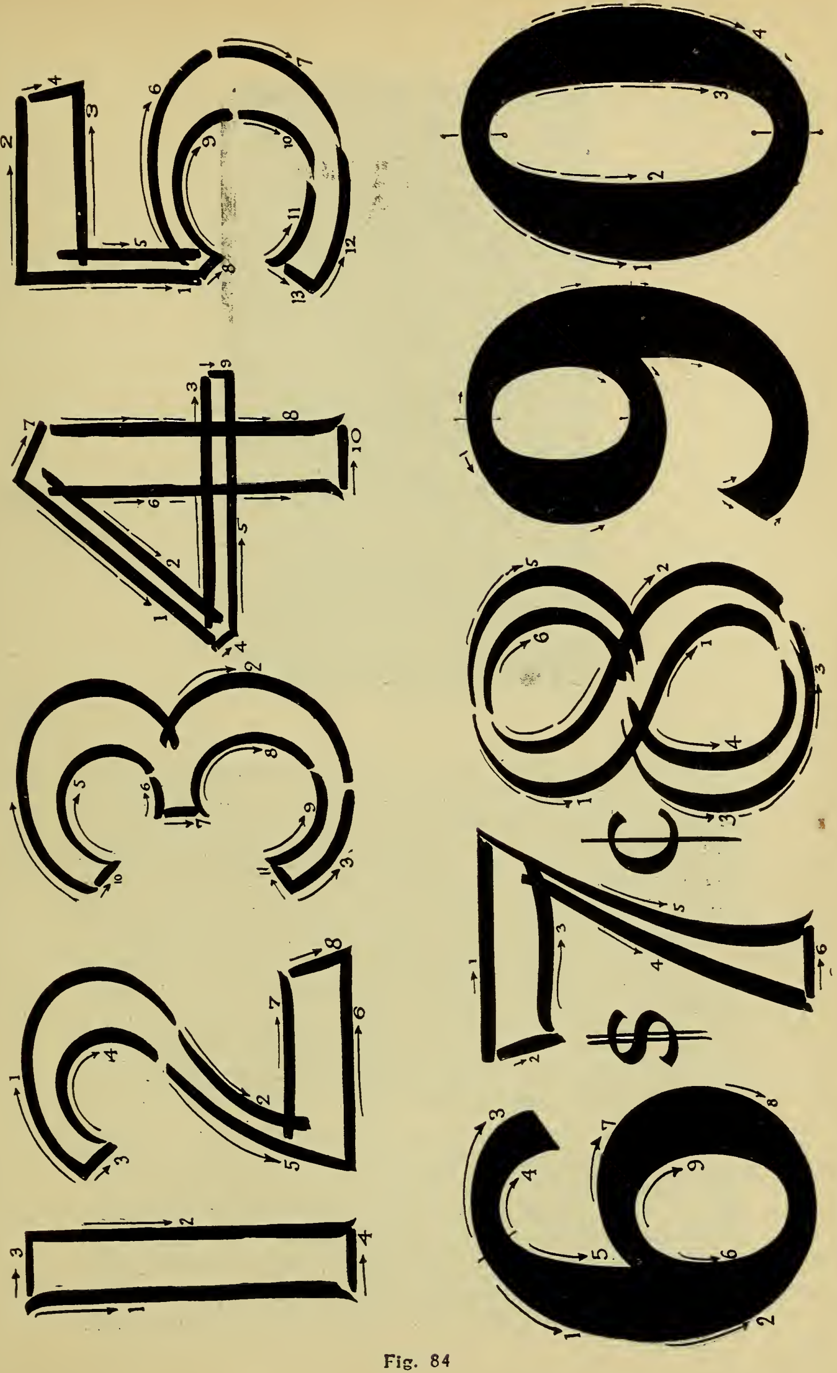
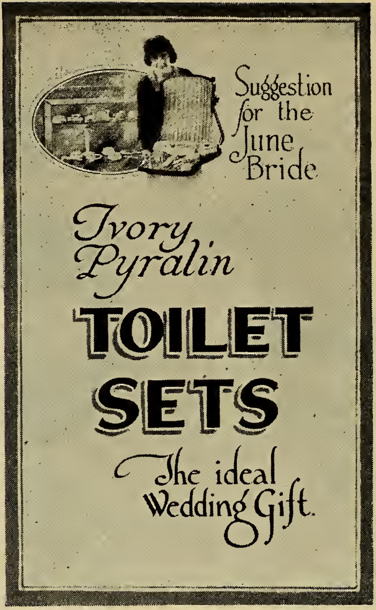


Fig. 84



Suggestion
for the
June
Bride

Ivory
Pyralin

TOILET
SETS

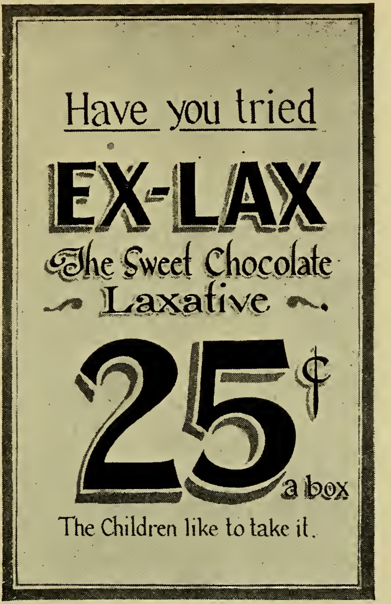
The ideal
Wedding Gift.

Fig. 85

Here is a scheme to overcome warping of the thinner cardboard. It requires but very little effort and will give a pleasing effect and prove most satisfactory and economical. The popular size cards for window display are 14x22 (one-half sheet) and 11x14 (one-quarter sheet). Smaller sizes than these are not so apt to curl up, and therefore need not be worried over.

For the larger cards, make a light frame the same size as the card. Any light material will do, as it is to be entirely covered. Have one support placed in the centre to keep the frame from becoming lopsided. A stick may be attached to this centre support with a little brass hinge, to hold the frame upright in the window.

After your show-card is finished tack it on the face of the frame, using small upholster's tacks (or else glue it on). Then run a strip of passe-partout binding around the edges of the frame, lapping it over about one-half to one inch on the face of card. If the passe-partout binding is hard to obtain, cut strips of wall-paper two inches wide. Use this in place of the regular



Have you tried

EX-LAX

The Sweet Chocolate

Laxative

25¢ a box

The Children like to take it.

Fig. 86

binding. These frames can be used many times and are well worth the bother and trouble to make.

Another way of preventing cards from becoming unsightly is to have a board, the exact size of the card, out of seven-eights or one-half inch stuff. Have a carpenter bevel the edges, then shellac them, after which give bevel two coats of gold paint, applying same with soft hair brush. It is surprising how this gold bevel will set off your card in the window. The card may be fastened to board either with brass thumb tacks or a little dab of glue in each corner.

In this chapter we have taken for our special lettering subject the ten modern numerals of the Mongrel Roman, or, as generally known, the "THICK and THIN" type for price tickets and window cards.

These figures are the easiest of all to learn, because they do not need to be accurate or fancy like the Full Roman or the Egyptian numbers, there being no round balls or sharp "spurs" to make. But when these figures are shaded with a light gray or blue color they are as handsome as any.

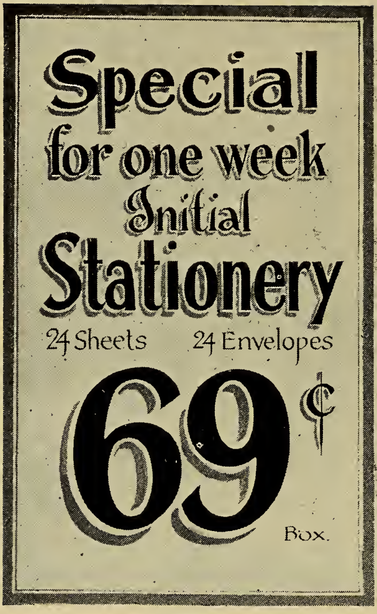


Fig. 87

Notice the lettering on the stationery card. It is done in the same style as the numerals. The lettering was done in black and the price is red. In copying these numerals, don't try to make 1, 2, 3, 4, 5, 6, 7, 8, 9, over and over again. It is better to make, say 25, 49, 68, 29, and 13. By this method you will learn to space better and practicing will not be so tedious.

Always follow the way the arrows go and note the numbers which tell you in what rotation the different strokes should be taken.

Hold your brush on a slight angle the same as you would a pencil. In making the downward strokes, stop, by picking up brush, within one-quarter of an inch of the bottom line. Then finish off the stroke on the bottom line by turning your brush to one side. This is done by turning handle between the thumb and index finger. Never turn the hand or arm in making the horizontal or curved strokes. It is all done by these two fingers.

In making zero do not try to do it in one stroke, but in two half circles joined together, first making the left stroke, and then the right. A good way to practice this figure is to draw out several circles with a compass, then trace over these lines with the brush until you train your eye and hand. These circular strokes are very important.

Notice the figure FIVE and study the number of short strokes taken to complete it. The several open spaces or "breaks" indicate just where the brush was "picked-up" and then continued again. After these numbers are outlined with a number eight or ten brush it is an easy matter to fill them in with a larger brush.

All these short strokes are necessary for the beginner until he has become proficient enough through practice to make the entire sweep of all circular letters without removing the brush from the letter.

A good scheme would be for the beginner to work on this set of numerals until he is successful in making them good enough to cut out. Make them on a piece of heavy cardboard and use the point of a sharp knife in cutting them out. Make them about five inches in height and three and one-half in width. Use each one as a pattern to practice with.

The shading of letters with a light gray, green or blue, tint adds greatly to the attractive appearance of the card. Care should be taken not to get the shading tints too dark.

CHAPTER XVIII.

The Use of Pictures on Show-Cards.

Have you ever studied the show-cards in the street cars and admired the many artistic designs in lettering and pictorial work? Street and subway car advertising brings in mighty good returns in dollars and cents, and consequently great care and thought is put into its make up. Now, have you ever stopped to think that these cards are the product of actual hand work?

In truth, the original is first lettered on stone, or it is photographed, and an electrotype is then cast in metal composition.

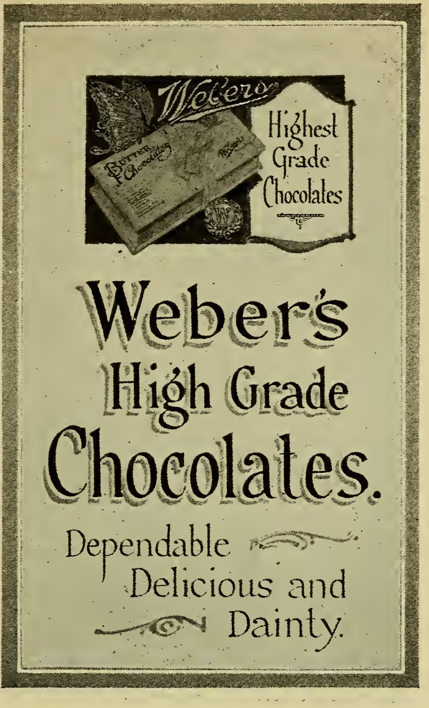
You will observe that almost every display card in a street car has on it a drawing or a pretty picture of some kind.

The same idea may be carried out in store show-cards. This does not mean that you have to become an artist and produce master pieces. But since advertisements are so frequently illustrated both handsomely and effectively, it is by no means difficult to find a suitable illustration for almost any kind of display card. Some pains must be taken, however, to select pictures that will convey the impression that they were designed purposely to exploit the merchandise advertised on the show-card in question.

The pictures which appear on the display cards here reproduced were all cut out of THE NATIONAL DRUG CLERK and pasted on the cards.

Too much reading matter will surely spoil a card. Write out what you have to say on a piece of paper. Then boil it down. And then boil it down some more.

An attractive picture frequently tells the story much better than a whole lot of wording, and you can paste a picture on a card much quicker than you can do lettering.

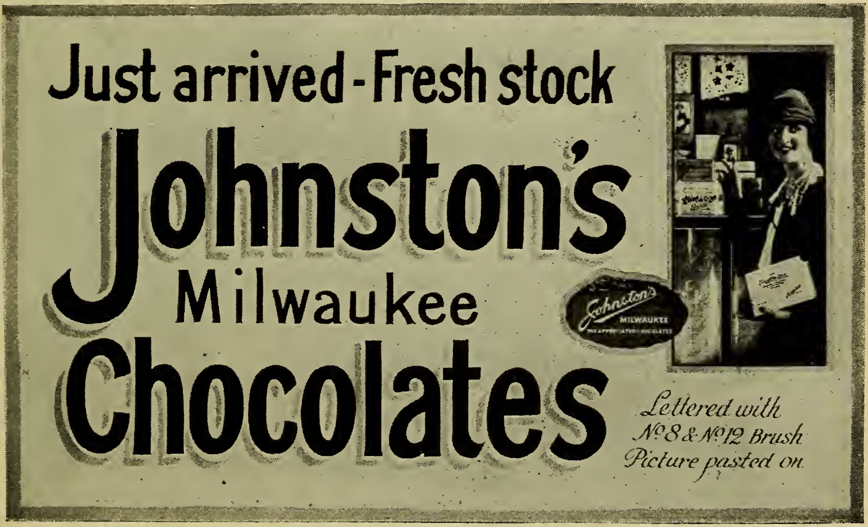


Highest
Grade
Chocolates

Weber's
High Grade
Chocolates.

Dependable
Delicious and
Dainty.

Fig. 88


Johnston's
MILWAUKEE

Just arrived - Fresh stock
Johnston's
Milwaukee
Chocolates

Lettered with
No. 8 & No. 12 Brush
Picture pasted on

Fig. 89

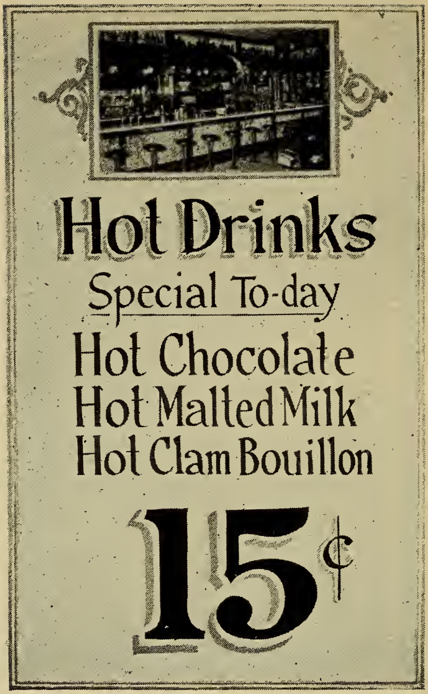


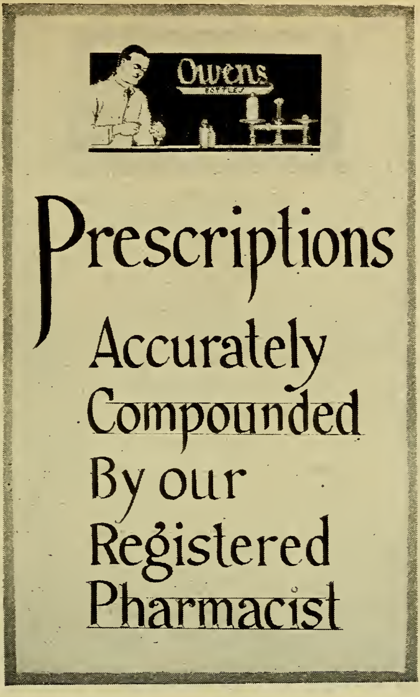
Fig. 90

Your attention is called to the show-card, "Hot Drinks 15 cts." It took just twenty minutes to letter this card. The letters are just the same as those shown in the plates, but they are not so perfect in detail. Technically speaking, this show-card was "slapped" out to illustrate what can be done in a hurry with the modern Roman type and still have it effective.

The gray shading and the border around the card add greatly to its attractiveness and certainly make the lettering stand out. White mixed with a little touch of black makes gray. If a little gray border is worked around the picture after it is pasted on the card, it will give the appearance of being hand drawn.

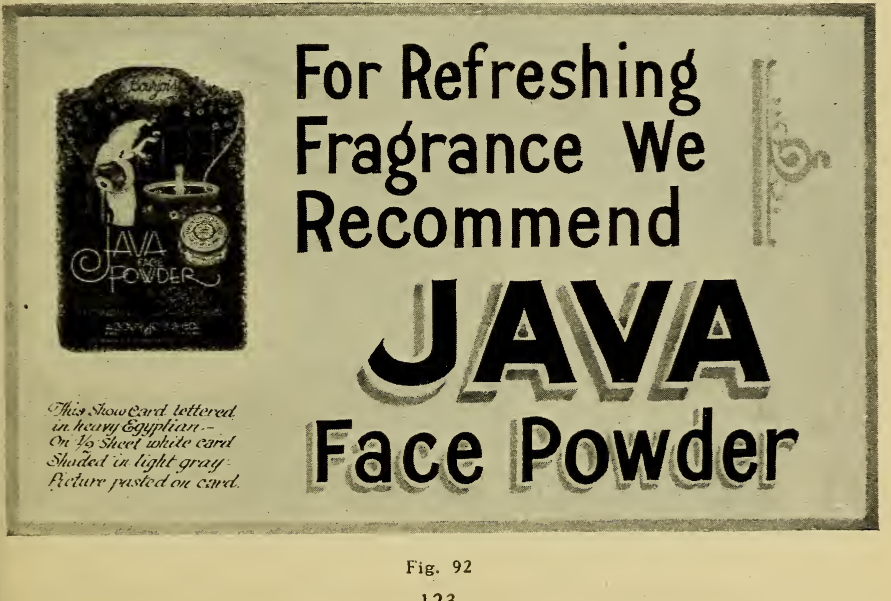
Now notice how plain the prescription display card would be without the black and white picture pasted at the top. All these pictures were cut out of THE NATIONAL DRUG CLERK.

Notice the word "compounded." The plain, un-



Prescriptions
Accurately
Compounded
By our
Registered
Pharmacist

Fig. 91


Bourjois
JAVA
FACE
POWDER
A. BOURJOIS & CO.

For Refreshing
Fragrance We
Recommend
JAVA
Face Powder

This Show Card lettered
in heavy Egyptian.-
On 1/2 Sheet white card
Shaded in light gray.
Picture pasted on card.

Fig. 92

finished single stroke brush marks are shown between the two horizontal lines. Note the words "by our" and "pharmacist." Light pen strokes are used to show what would have been finished by the tip end of the brush.

The "Weber" card shows a pleasing combination of brush and pen lettering. The words, "Dependable," "Delicious," and "Dainty" were done with a No. 3 Soennecken lettering pen.

An attractive show-card placed on the show-case, will make the goods move.

Cut an attractive picture from some advertisement and paste it neatly on a card like the ones in this article. Select a picture which has some relation to the merchandise you wish to advertise. These fancy illustrations make the card doubly attractive and help to offset any irregularity in the lettering. The Java Face Powder card and the Johnston's chocolates card were lettered in Egyptian Type.

The illustrated show-card is in great demand today and all progressive show-card writers keep a scrap book handy and whenever they see a "likely picture" they cut it out and preserve it for future need. Try and cut out each picture in silhouette and when pasted on card it will have the appearance of being painted or drawn there by hand.

CHAPTER XIX.

Single Stroke Poster Lettering.

Of all the styles of Poster lettering designed for show-card writing none will be found so easy to learn as the alphabet shown here, because there is no definite rule laid down for the formation of each letter. You may either condense, or extend your letters as your space on the show-card permits. Notice the word "Prescription." This will give you some idea of how the letters may differ according to the space they occupy. The letter "S," for instance, may be skinny and condensed, or be extended to double widths like the letters a, b, c, d, e, g, h, k, m, n, o, p, r, u, w, and y. There is a great demand for this style of lettering today. It is full of twentieth century "pep." Hundreds of show-card writers use this type in preference to all others, and beginners take to it on account of the short time in which it can be learned.

Of course, it is not a finished letter like any of the conventional types, such as the Full Roman, Egyptian Block, Gothic, or Old English. It was originally created for poster lettering, theatrical show-cards, and moving picture titles, etc.

Single stroke Poster lettering looks its best when done in high colors on tinted or rippled mat boards. This mat board was originally made for the picture framing trade, but some enterprising show-card man saw the possibilities of it for show-cards and it soon became popular not only with the theatrical folks but with the retail merchants in general. Ever since then, the manufacturers of mat board have been meeting the ever increasing demand for new colors and tints.

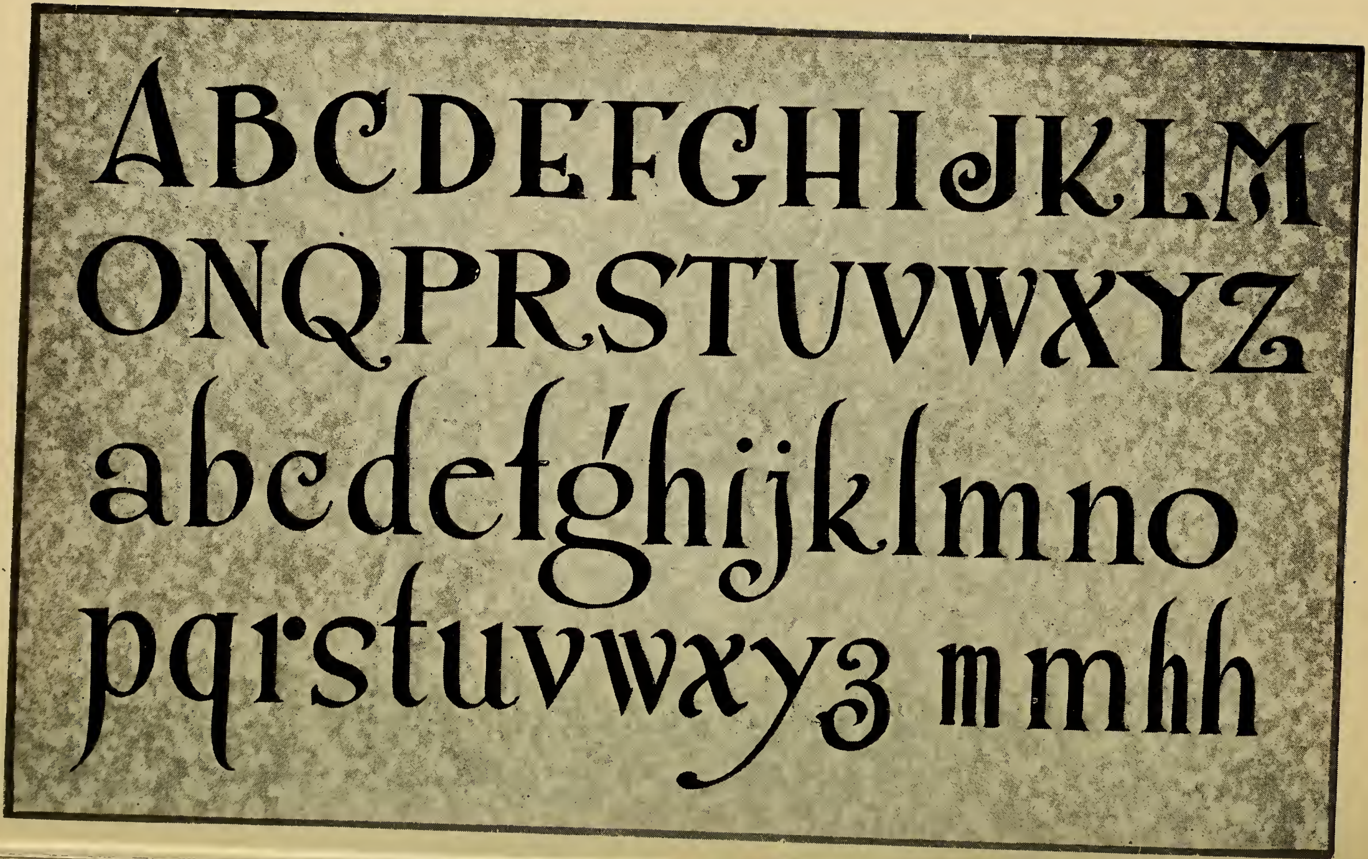

ABCDEFGHIJKLM
ONQPRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyʒ mmhh

Fig. 93

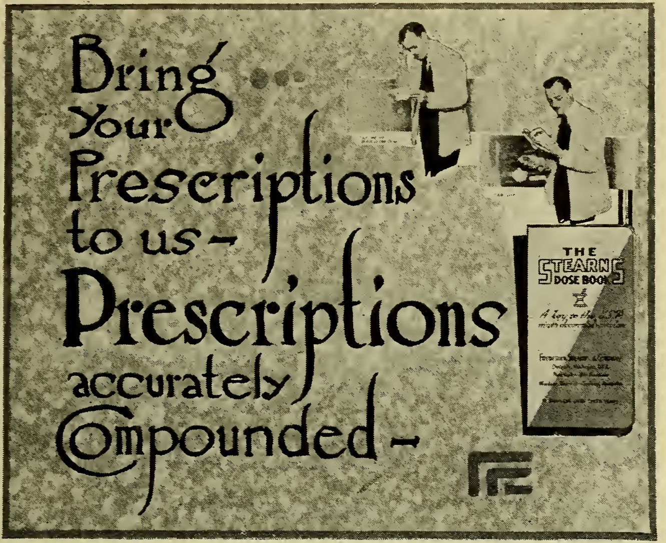

Bring Your Prescriptions to us -
Prescriptions accurately Compounded -
THE STEARNS DOSE BOOK

Fig. 94

Most of the show-card supply houses carry mat board. It is made up in sizes 30x40 inches, and is much thicker in ply than the ordinary calendar 22x28 cardboard. It has a smooth or ripple finish and sells at from twenty to thirty cents a sheet. It is really more economical to buy than the plain white cardboard at ten cents a sheet, as on account of its much larger size and thicker ply it stands up much better under handling than the ordinary cardboard and will not show every little finger mark or fly speck. It does not wrap or curl up. For this reason it is very popular for window cards in the summer time.

There is a light buff color in this mat board stock which makes ideal candy signs. Cut it into cards, say 2x5 inches, landscape and letter them in dark brown ink. This color combination will be found very satisfactory for the interior show-cards as well as for the window cards.

After used, all brushes should be cleaned in cold water and laid away to dry in this flat shape. The only use a show-card writer has for a round pointed brush is for outlining letters to be filled in. All other lettering is done with a flat pointed brush.

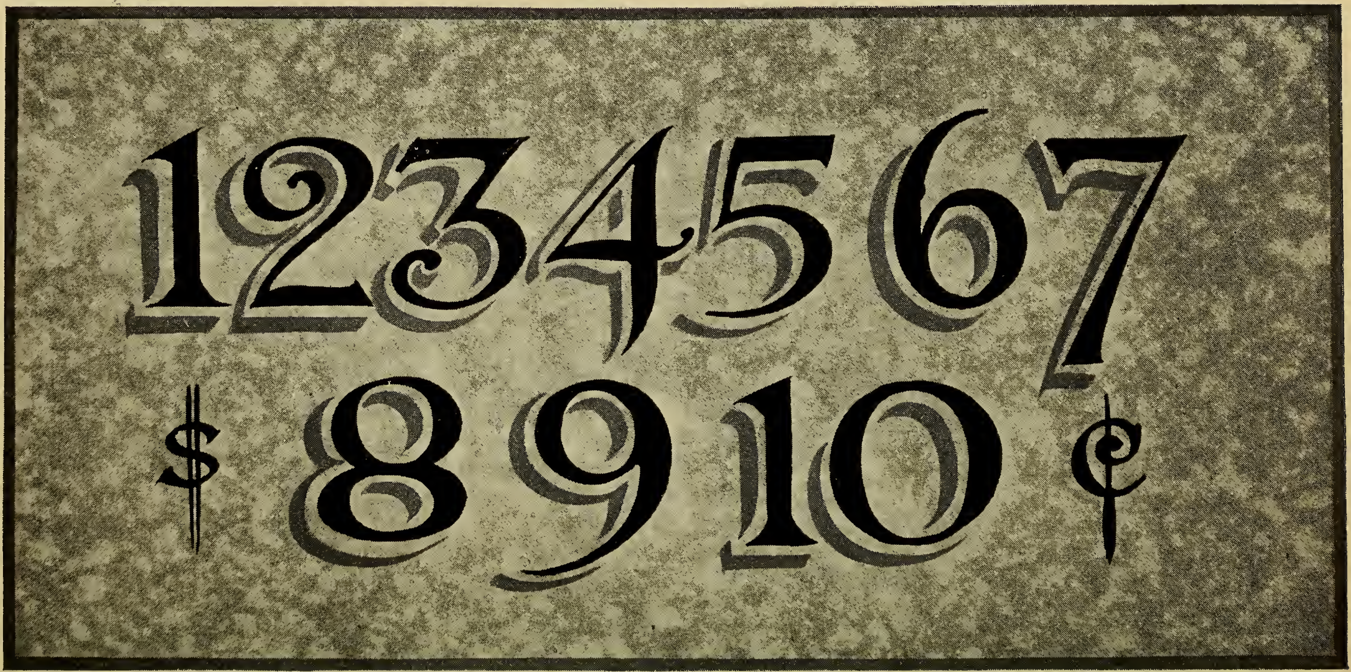

1234567
$ 8910 ¢

Fig. 95

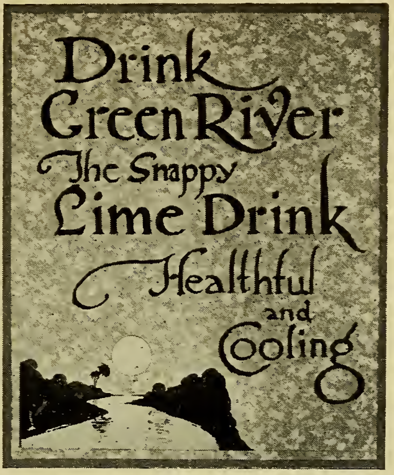

Drink
Green River
The Snappy
Lime Drink
Healthful
and
Cooling

Fig. 96

In considering the letters of the lower case of this Poster alphabet, we will begin with the letter "a." (It is best to draw the horizontal lines for practicing in lead pencil about one inch apart and allowing the same for space between.)

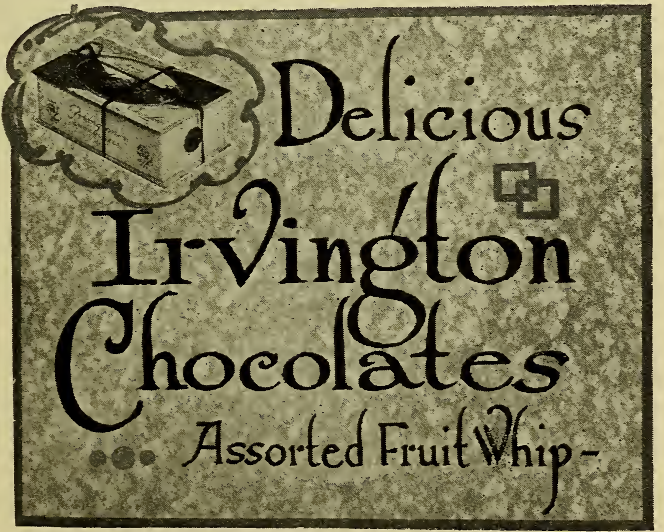

Delicious
Irvington
Chocolates
Assorted Fruit Whip -

Fig. 97

Keep the alphabet before you, but don't make a whole lot of "a's," "b's" and "c's." Practice the letters by writing out words. It will not be so monotonous, and you will get a much better idea of spacing.

The top part of the letter "a" of the lower case Poster composes three-quarters of the whole letter, the lower part being a very small loop. The top parts of the letters b, d, f, h, k, l, t, reach to an extreme height above the other letters, their height depending largely upon the ideas of the show-card writer. That is the advantage this Poster type gives the beginner. There is lots of room for originality. Almost anything goes so long as the letters retain the Poster lines.

All round letters should appear much wider than the square or straight up-and-down letters. The round letters are c, e, g, o, q, and s. When the letter "g" appears at the end of a word, it will look well to enlarge the lower part of the letter to three or four times the size of the upper part.

The "s" is sometimes made to appear almost grotesque in Poster lettering. Sometimes it looks top-heavy and at other times the other way around.

The best way to practice this alphabet is to go at it boldly, making the strokes with a free wrist movement, making six circles, six crescents, and six ovals. These are the principal strokes in making all the circular letters.

To avoid getting writer's cramp, remember to hold the brush and pen in a loose position between the thumb and first finger. This is a matter of habit, and should be looked into at the start.

CHAPTER XX.

The Speed Lettering Pen.

Of all the new inventions for show-card lettering, none can surpass the SPEED PEN, which has come as a boon to facilitate lettering by hand. It is by far the most practical, simple, and useful lettering tool on the market.

That the lettering on the show-cards illustrating this article was done with a pen is, to the layman, almost incredible. Some of the new inventions sound very well in print, but when put to the test are an absolute failure. But here you have visible proof of what has actually been accomplished with the speed pen.

The round writing pens and engrossing pens with the slanting points are intended for small lettering, as on price tags and on large show-cards where much reading matter is required. These pens are not equipped with a reservoir and require frequent dipping in the ink bottle. No one ever thinks of making large letters with these small engrossing pens.

The speed pen, on the other hand, makes large letters both neatly and easily. It is made of best quality flexible steel, requires no "breaking in," and will neither spread like a brush nor make irregular or ragged lines. Furthermore, it will not break under heavy pressure.

The speed pen comes six in a box in all sizes ranging through numbers 1, 2, 3, 5, 6, and 7. The sizes 1 to 5 are made for all round or Roman letters, and Nos. 6 and 7 are for square or block letters. Nos. 5 and 7 will make letters up to three inches in height.

In general appearance the speed pen, is like the ordinary steel pen, with these differences.

(1) Instead of the usual points, the nibs consist of two hemispherical, flat surfaces, with a fine split

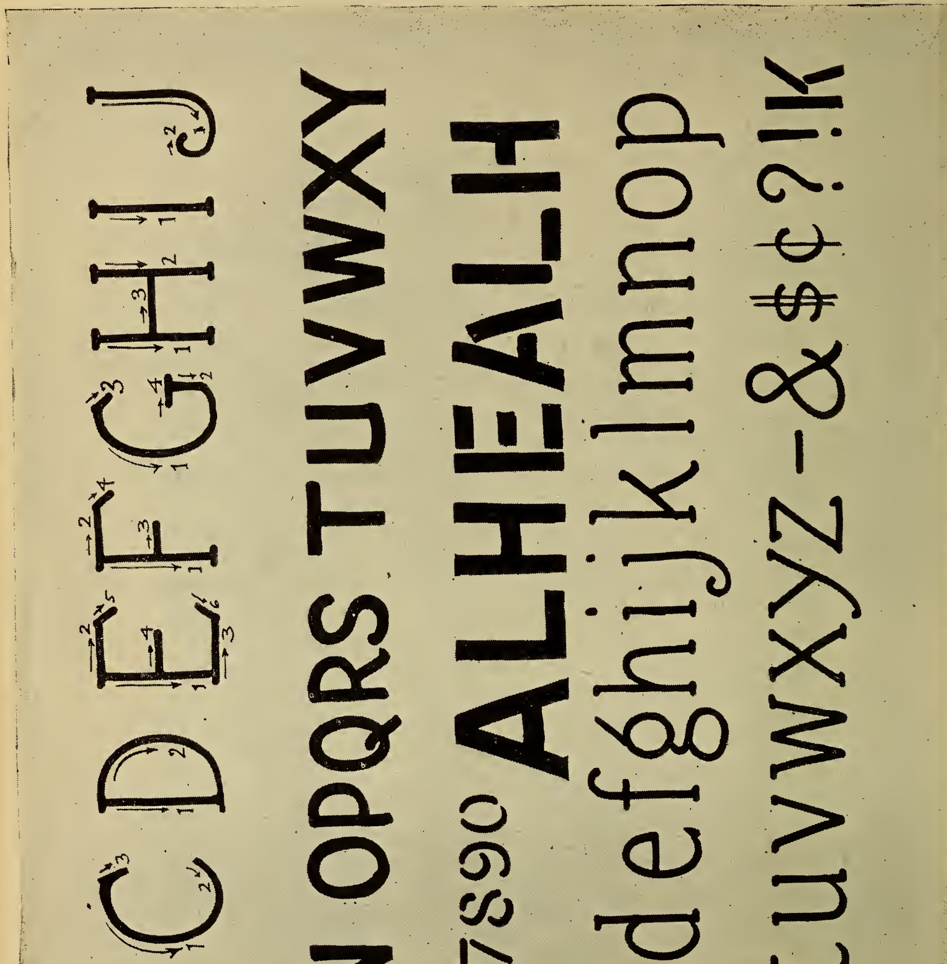

ABCDEFGHIJ
LMNOPQRSTUVWXY
1234567890 ALHEALTH
abcdefghijklmnop
qrstuvwxyz-&$¢?!k

Fig. 98

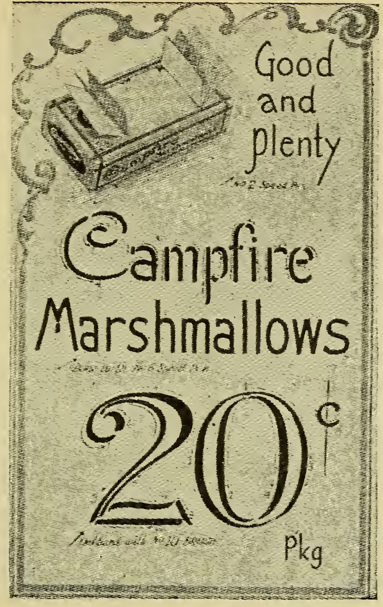


Fig. 99

between them. Together they form a perfect circle, so that whenever the pen is placed on the paper it produces a solid circle of ink or color, and if it be drawn along it makes a solid, uniform line with those perfectly rounded terminals so difficult to obtain with other lettering pens or drawing instruments.

(2) A reservoir is attached to each pen which holds sufficient ink to make several letters and renders frequent dipping in the ink bottle unnecessary.

Ordinary pen holders may be used for any of the sizes in which these pens are made. The No. 1 speed pen is the general favorite for all small lettering; No. 2 makes a medium stroke; No. 3 a rather broad stroke; and No. 5 a very broad stroke. The rectangular point No. 6 makes a broad stroke, and No. 7 a very broad one.

These six different styles give practically every desired effect, and with a little study can be utilized to produce the most satisfactory results.

For all lettering up to three inches in height, the speed pen has an advantage over the brush in that it

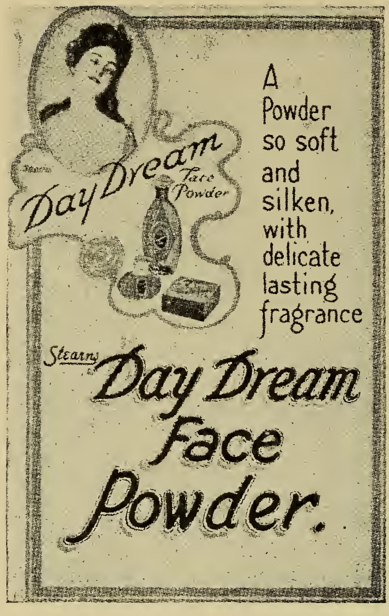

Day Dream Face Powder
A Powder so soft and silken, with delicate lasting fragrance
Stearns' Day Dream Face Powder.

Fig. 100

will do the same amount of work in one-half the time and produce an equally striking effect.

One of the most important things to remember is to keep the bill of the pen flat on the paper and to use a free arm motion, keeping the thumb and first two fingers well down on the pen handle.

Always draw the pen down or from left to right. Never push it.

A little difficulty may be experienced at first in getting the ink to flow freely from the reservoir. The ink must be not too thick, nor too thin. If the beginner remembers this and does not blame the pen, he will soon find out just what consistency the ink should be.

India ink, which may be purchased in most stationery stores, works very well in these pens and requires no thinning.

The pen should be dipped deeply enough to fill the reservoir. Rest the underside of the nib on the neck of the bottle to drain off surplus ink. This will prevent any blots or drips on your work.

Of course the speed pen has its limitations. It will

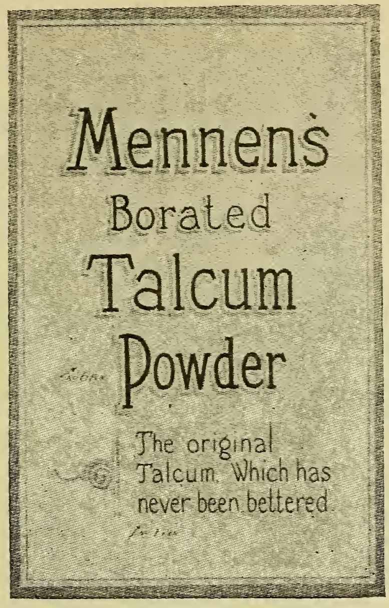


Fig. 101

not do very large single stroke letters, nor will it make each letter as perfect in detail as a red sable lettering brush, but for hurry-up work there is nothing to equal it. The No 7 pen will make letters large enough for a full sheet card 22x28 inches.

All new pens are dipped in a chemical preparation which preserves them against rust. To remove this lacquer hold the pen in the flame of a lighted match for a few seconds. The ink will then flow more freely. This will also remove some of the temper from the pen and make it work better.

The larger letters will present a much more finished appearance if shaded with light grey, blue or green tint, as shown in the illustration.

These pens will do round, oval, square, slanting, old English and backhand letters. All this may be done with six different sizes.

Constant practice with these pens will enable the beginner to do better brush work. If letters are required larger than three inches high, they may be outlined with the pen and afterward filled in with the brush.

Numerals are more easily made with the pen than the brush, as any brush will naturally spread under pressure and will, therefore, require several single strokes to complete each numeral. The round pointed speed pen will make any numeral with one continuous stroke, with one dipping, and without removing the pen from the paper.

There is practically no end to the fancy scrolls, borders and ornaments that can be made with the round speed pen. It is only a matter of copying what you see and like in magazines and in newspaper advertisements.

Care should be taken to keep the speed pens away from dust and dampness.

CHAPTER XXI.

Detailed Study of the Speed Pen.

The importance of the Speed Pen in Modern Show card Writing cannot be overestimated. Its simplicity, its rapidity make it the most economical method for the retailer or clerk. In order to give this extremely important method of lettering the time and work it deserves we are devoting the next four chapters to a detailed study of the Speed Pen.

There are two classes of beginners in show card writing. In the first class are those who start at the beginning and intend to devote their entire time in learning all branches of the profession, having chosen this branch of commercial art as a vocation. To this class everything pertaining to lettering is of interest.

The second class is composed of those who intend following other lines of business but are greatly interested in show card writing as a side line. They realize the importance of show cards as a necessary business aid.

To this second class these articles on the great American invention The Speed Pen are dedicated. It is not necessary for students in this class to learn every branch of show card writing. The plain simple legible show card is really the best business builder. And the writer can absolutely guarantee any ambitious, seriously minded student success if he will follow closely these instructions and spend fifteen to twenty minutes a day in practicing.

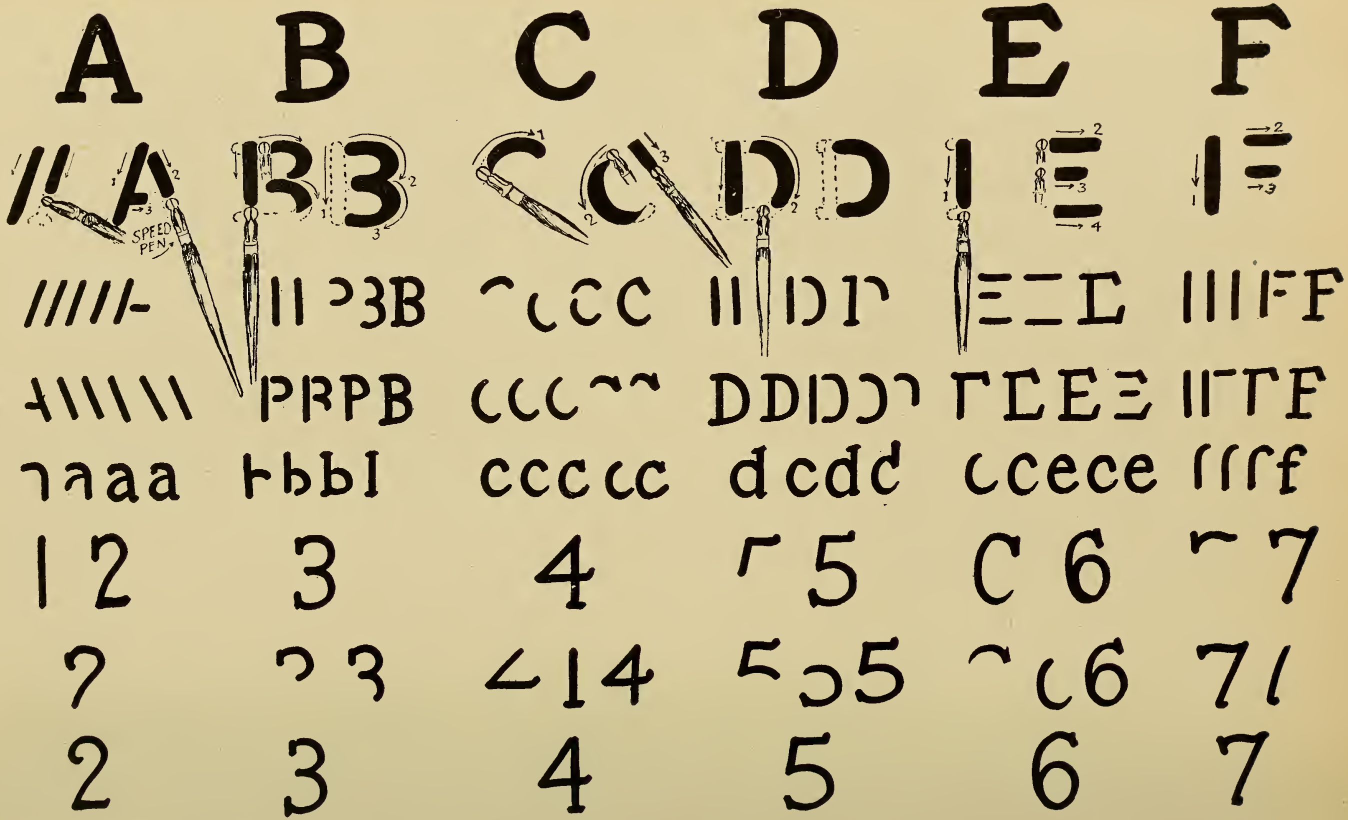
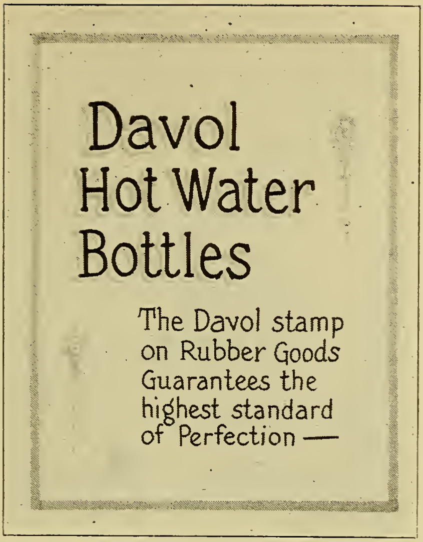


Fig. 102



Davol
Hot Water
Bottles

The Davol stamp
on Rubber Goods
Guarantees the
highest standard
of Perfection —

Fig. 103

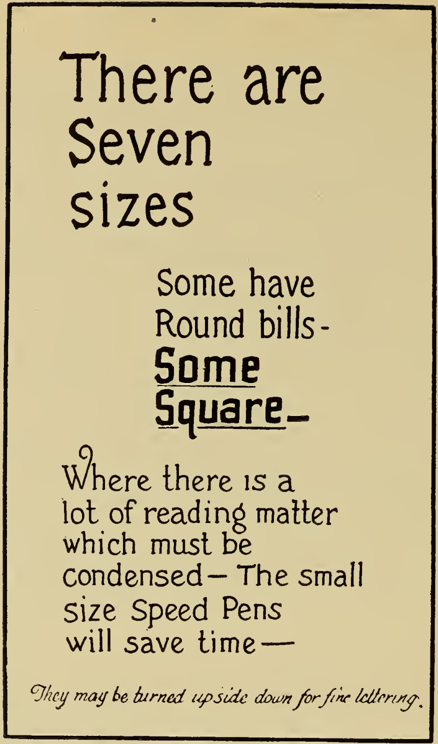
Competition as we all know is the life of trade and it surely will be keener as business revives.

The question is, how many salesmen are going to take advantage of this unusual opportunity offered in this course. The plates or drawing illustrating this article are not just pictures of aphabets accompanied with a dry incomprehensible and technical bunch of text matter.

These lessons are positively fool-proof and have been the means of increasing the fatness of many a pay envelope, which also means increased business through talking show cards.

In these articles the beginner is given the benefit of the writer's twenty-five years experience without forcing him to go through any mill. Most of this knowledge has been gained through personal experience and direct contact with all branches of the sign and show card business.

Of the many makes of Speed pens the writer has had the best success with the "Esterbrook Speed Pen" and the "Gordon & George Speed Ball Pens."



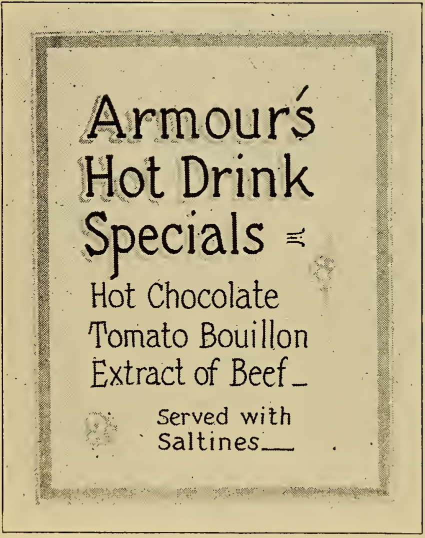
There are
Seven
sizes

Some have
Round bills-
Some
Square–

Where there is a
lot of reading matter
which must be
condensed– The small
size Speed Pens
will save time—

They may be turned upside down for fine lettering.

Fig. 104

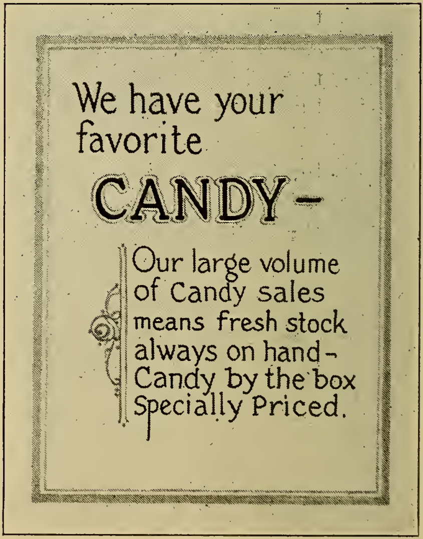


Armour's
Hot Drink
Specials

Hot Chocolate
Tomato Bouillon
Extract of Beef–

Served with
Saltines—

Fig. 105



We have your
favorite

CANDY–

Our large volume
of Candy sales
means fresh stock
always on hand–
Candy by the box
Specially Priced.

Fig. 106

Almost anybody can operate these pens, They will not spread under pressure, they will not break or even bend, and best of all they will not blot or scratch on smooth or rough surfaces.

The show windows are the retailer's most valuable advertising asset and their orderly and business-like appearance have a great deal to do with the success of the store. The store's policy, it's personality and progressiveness are reflected through the plate glass.

The judicious use of show cards are just as important as any part of the display and it is a useless overhead expense to spend good dollars for show cards when at least one man in every store has the ability to produce them. The fellow who works over time and all the time is the fellow who gets ahead today.

Originality is what counts in window trimming too many wait for the other fellow to set the pace.

All the lettering on the show cards illustrating this article was done with the four different size Speed Pens, Nos. 1, 2, 3, and 4. The alphabet is known as Single stroke Half Block. Each stroke being of equal thickness. This does away with thick-and-thin strokes and the time required to fill-in the center of the letters.

The speed pen is the best little tool for practicing lettering (Higgins waterproof drawing ink, Carters show card ink, or Bissels jet black ink, all work well in the speed pen).

Very often the card writer is called upon to tell a long story in a short space such as demonstration cards. Here is where the speed pen becomes most valuable. The largest size speed pen will draught a letter up to three inches in height. The smallest size, No. 1, Speed pen will make letters as small as ⅛ of an inch. These speed pens require no breaking-in, just slip them in an ordinary pen holder they are much easier to manipulate than any other kind of a lettering pen or brush. There is a reservoir attached to each pen point which retains enough ink at one dip-

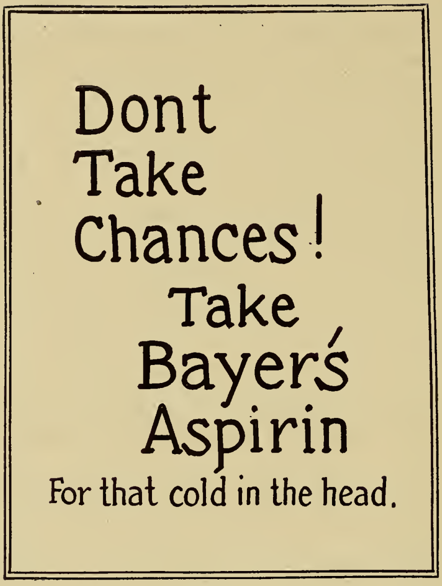


Fig. 107

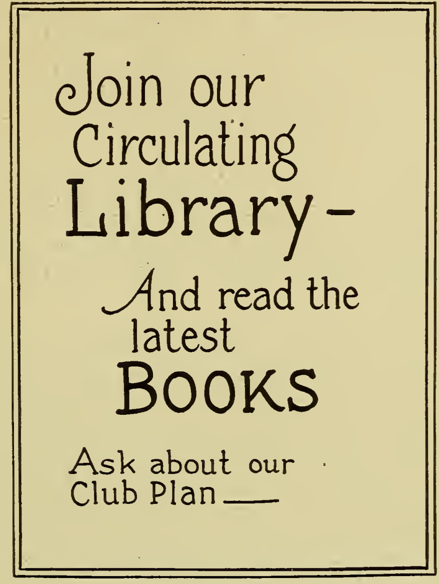
ping to write a number of words. This makes frequent dipping in the ink bottle unnecessary and saves a lot of time.

The following ten rules will help the beginner to master the speed pen. These rules—easily remembered and easily applied, will produce good results, even in cases where a novice has no ability for drawing.

1.—Use any ink, (preferably India). All water color inks should be thinned with water until the ink will flow freely through the reservoir attached to pen point. (A little experimenting will soon teach you just how many drops of water should be added).

2—These pens will work well on almost any kind of surface, but the best results are to be had by using white coated cardboard.

3.—Be sure to make a rough sketch or layout of lettering in pencil before starting to letter with the pen.



Join our
Circulating
Library-
And read the
latest
BOOKS
Ask about our
Club Plan——

Fif. 108

4.— Dip the pen each time deep enough in the bottle to fill the small reservoir attached.

5—Rest the underside of the nib on the bottle neck, to drain off surplus ink after each dipping.

6.—Hold the pen handle in exactly the same position you are accustomed to hold a common writing pen or pencil, keeping the thumb and first two fingers well down or within an inch of the pen point. Always remember to keep the bill of the pen flat on the surface to be lettered.

7.—Draw all lines downward, from left to right, with a full arm movement. For very small letters the wrist may be rested upon surface. Only very slight pressure will be necessary to cause the ink to flow freely. The great advantage over the brush is, that all lines drawn by the speed pen are uniform in width.

8.—Never attempt to work the pen by pushing it upward, if the rule of from left to right is observed it will not be necessary to form any of the strokes by pushing the pen.

9.—In order to keep these pens in perfect condition the ink should never be allowed to dry in them. Allow them to remain in a glass with the nibs just covered with water for a few minutes then shake them well before laying away.

10.—Try to keep the body erect when writing, avoid leaning over your work. It is just as easy to learn show card writing sitting erect. The leaning habit is a bad one and very hard to break after once established.

The illustration showing letters, A, B, C, D, E and F, is the first lesson on the single stroke half-block alphabet. It shows plainly the actual strokes of the pen with a rough pen and ink sketch of the speed pen in all the different positions the pen should be held to form the above letters mentioned. If the beginner will study these different positions of the speed pen and follow the arrows he is sure to meet with success after a little practice.

CHAPTER XXII.

Detailed Study of the Speed Pen.

(Continued)

Why are these show card studies different from any other instructions on lettering? For the simple reason the beginner's work is so arranged and planned for him along a well defined and practical system. The writer having made a specialty of teaching this accomplishment for over twenty years. During this time coming in contact with hundreds of students through correspondence and personal instruction. The reader has the privilege of the question box concerning these articles where all questions will be answered promptly.

Furthermore the text matter accompanying each article is written in a simple comprehensive way being free from all technical phrases which would mean so much "Greek" to the average beginner especially without the aid of the instructor by his side. Then again, a good many text books on lettering were written before the advent of modern lettering tools, brushes, regular show card inks, etc.

The average retail merchandiser does not aspire to become an expert finished show card writer, but what he really desires is, comprehensive, fool-proof modern instructions on how to make plain legible attractive show cards. Thereby enhancing the general appearance of his shop, also deriving the full value from his show windows and cutting down the expense of buying signs outside.

With a set of speed pens and a bottle of india ink the average man can, without any artistic ability or

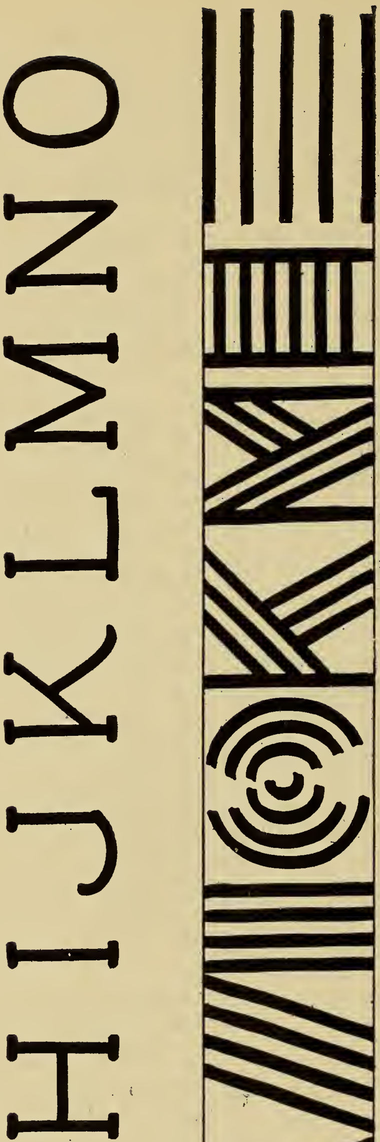


Fig. 109

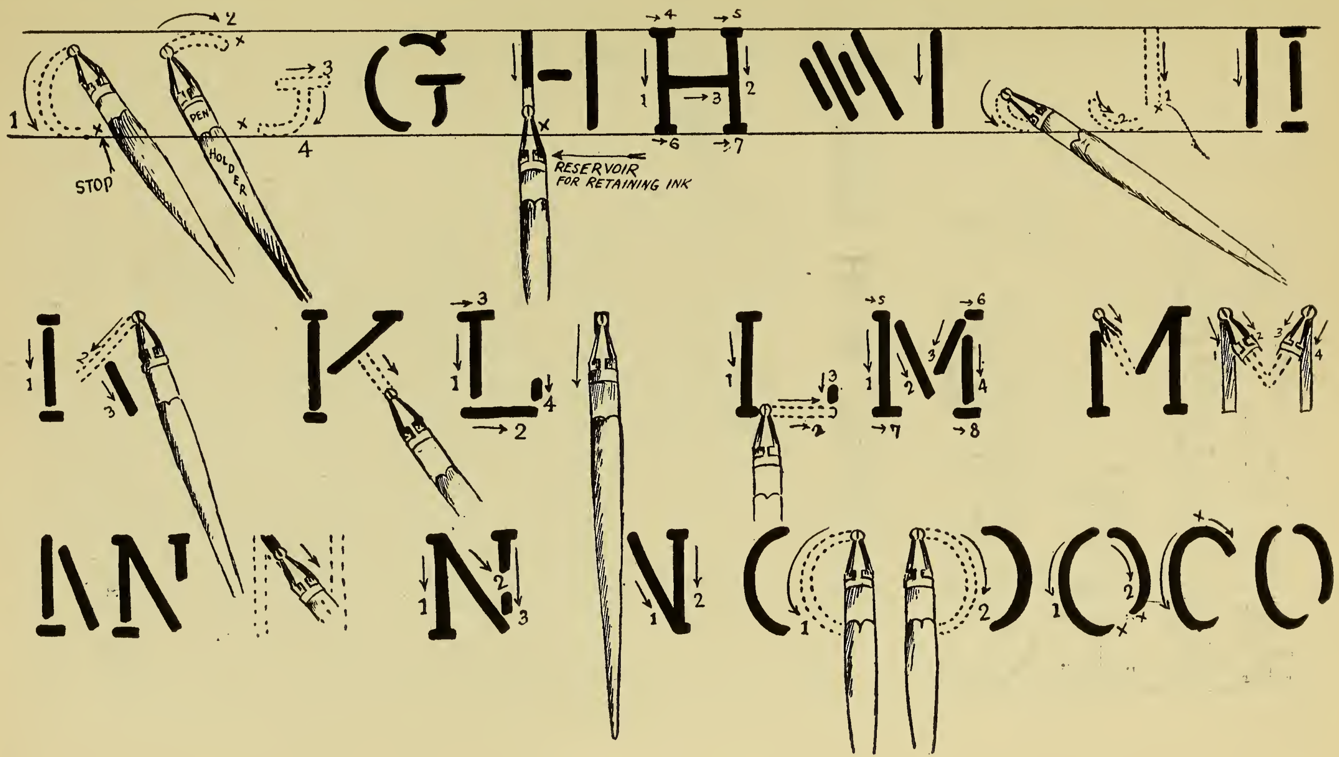

STOP
PEN
HOLDER
RESERVOIR FOR RETAINING INK

Fig. 110

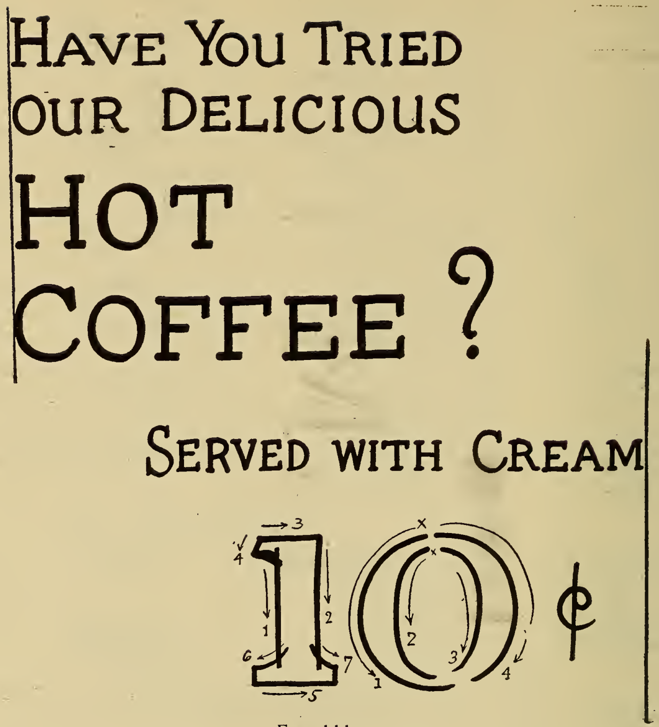


Fig. 111

"talent" soon learn to produce plain original and attractive cards like the ones reproduced herewith if he will only PRACTICE a little every day closely following each detail given on the alphabet plate and in the written text. This half-round block alphabet is shown in four installments so the beginner will concentrate and practice on a few letters at a time instead of skipping here and there trying to make every letter of the alphabet at one time.

Until recently the field of the lettering pen has been a limited one. There are numerous lettering pens on the market today which were never heard of just a few years ago. But the great demand for show cards prompted the invention of this remarkable little lettering tool called the "Speed Pen."

With a little practice almost anybody can learn to make the elementary strokes like those shown on the alphabet plate; First, four right and four left oblique strokes; four upright; four left and right crescent strokes, and four horizontal strokes.

When the reader is proficient enough to make these strokes free-hand he can with a little more practice join them in the different angles forming the letters as shown below.

To give a rough idea of what the speed pen looks like a sketch of the pen is shown placed in the several positions it should be held in order to construct the nine letters "G to O." The dotted lines show the length of each single stroke, and the arrows indicate its direction. The small cross mark is where the single stroke should terminate, or where another stroke should join it. Remember that all strokes should be made

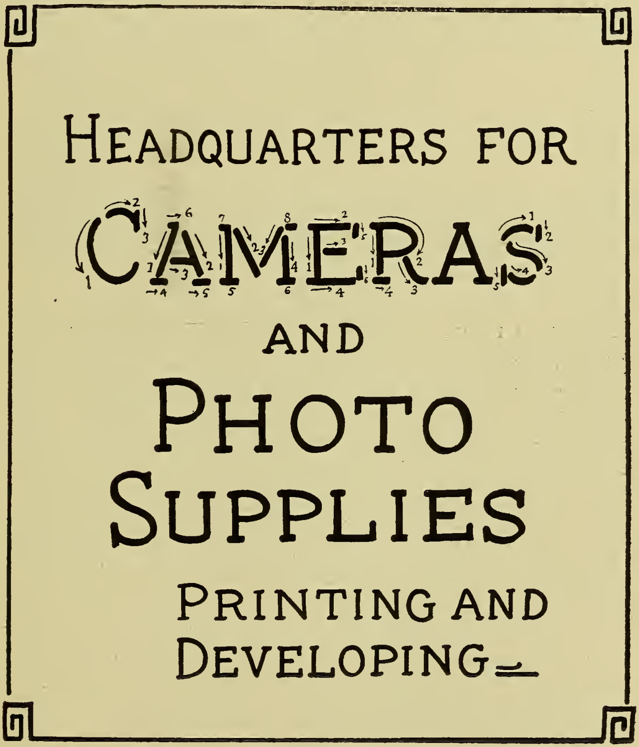


Fig. 112

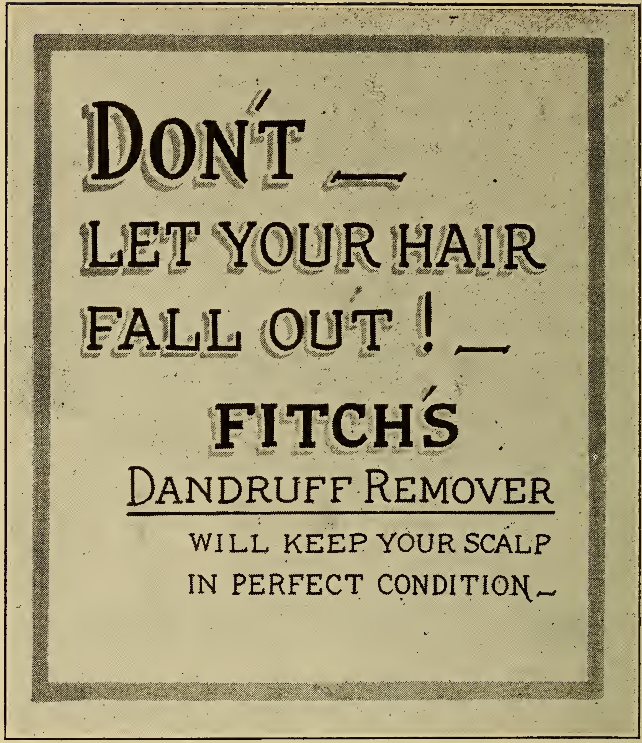

DON'T —
LET YOUR HAIR
FALL OUT ! —
FITCH'S
DANDRUFF REMOVER
WILL KEEP YOUR SCALP
IN PERFECT CONDITION —

Fig. 113

from left to right and from top guide line downward. Do not attempt to draw an upright stroke by "pushing" the pen upward. To form the basic part of the letter "H," it requires but two perpendicular or upright strokes, and one horizontal cross stroke in the center. The short strokes at the top and bottom, Nos. 4, 5, 6 and 7, even off the strokes and complete the letter. The pen handle should be held in a natural position just as one would hold a common writing pen. Each pen point is equipped with a small reservoir which is attached to the pen and retains sufficient ink to write several words. After dipping pen in ink rest the bill of pen for an instant on the neck of bottle to prevent any ink from dropping on the card.

The pens are made with round or square "bills"

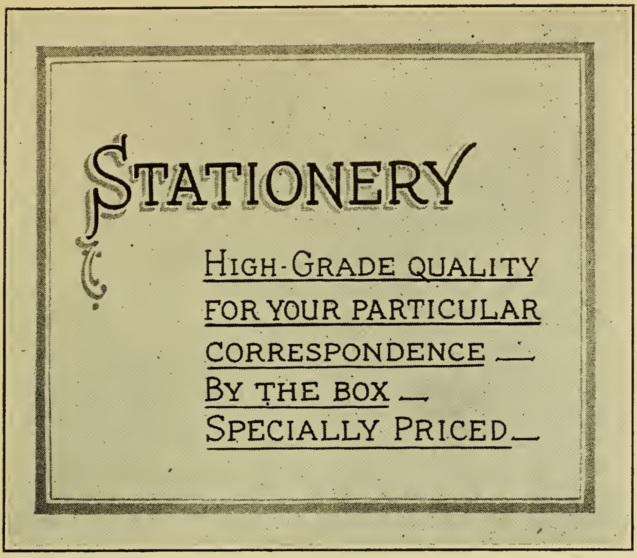

STATIONERY
HIGH-GRADE QUALITY
FOR YOUR PARTICULAR
CORRESPONDENCE
BY THE BOX
SPECIALLY PRICED

Fig. 114

and come in six different sizes. The round bill pens being the most popular of the two styles and the easier

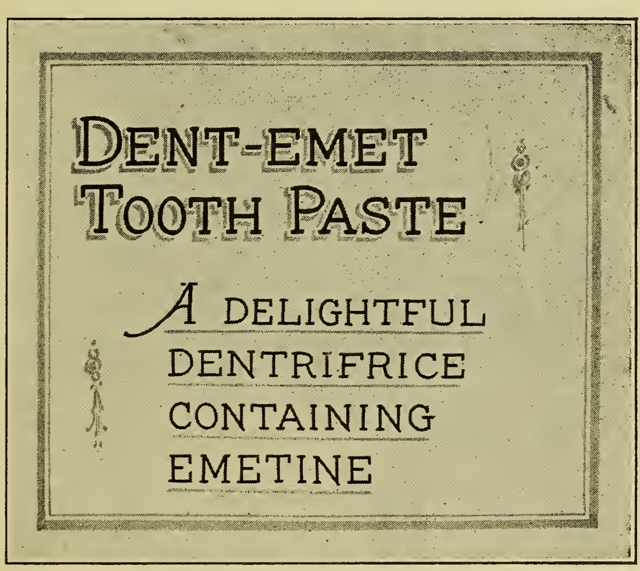

DENT-EMET
TOOTH PASTE
A DELIGHTFUL
DENTRIFRICE
CONTAINING
EMETINE

Fig. 115

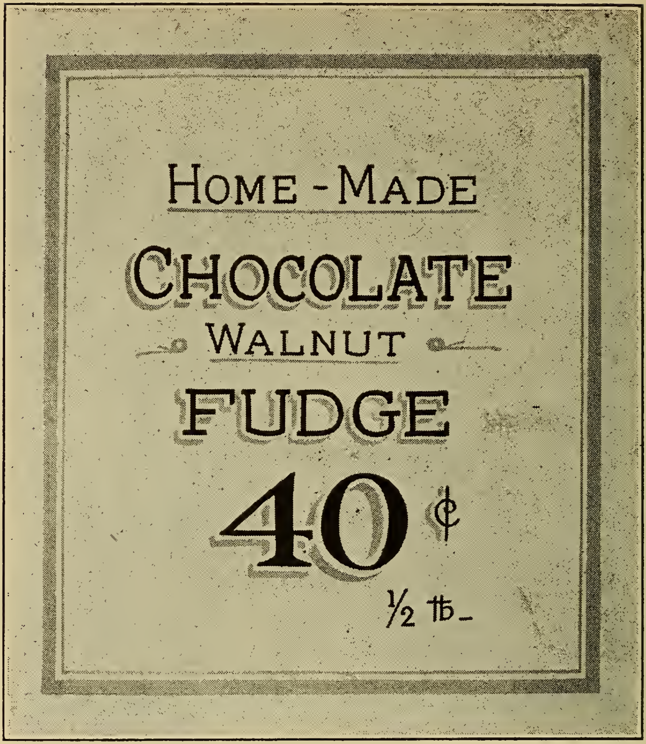


Fig. 116

of the two to operate. The beginner should remember to keep the bill of pen FLAT on the surface at all times when writing.

A good way to practice the different elementary strokes as shown on plate is to first rule eight left oblique lines about the width of pen stroke, then proceed to fill-in, by drawing the pen down through every other ruled line. The ruled line will act as a guide to keep the stroke straight. For making the circular or crescent strokes draw eight circles one within another, then proceed to fill in every other circle. Proceed to practice the upright and horizontal strokes the same way as the oblique strokes. If the beginner experiences great difficulty in keeping the lines straight by doing it free-hand he may use a ruler to guide the pen until he gets the hang of holding the pen.

The show cards reproduced herewith measure 14x 16 inches, which is six inches shorter than a half-sheet. The card featuring "Hot Coffee" was done with numbers 2 and 6, round bill speed pens. The letters are grouped at the left and right of card. This is a very simple lay-out as it does not require an equal distance of lettering from the center of card. A pencil line is drawn about two inches from the outside edge of card at the left and right. The top group of lettering starts at the left line and the bottom group of lettering ends at the right pencil line. The price ten cents was outlined with number 2, speed pen and may be filled-in with a small brush.

The card featuring "Home-Made Chocolate Fudge," is what is called a "Dead Center" lay-out; a plumb upright line is drawn through the center of card and all lettering or words are equally balanced to the right and left of this center line. For instance, "Home-Made" having an equal amount of letters so the space between these two words would come directly on the center line. The words "FUDGE" has five letters of equal width so this would bring the center line directly through the letter "D." In making the price 40 cents, the four would be at the left and the zero at the right of center line. This system of lay out of course requires a little more care than that of "left and right."

These show cards were "knocked out" in much less time than it would take to do the same amount of lettering with any other kind of lettering pen or brush.

CHAPTER XXIII.

Detailed Study of the Speed Pen.

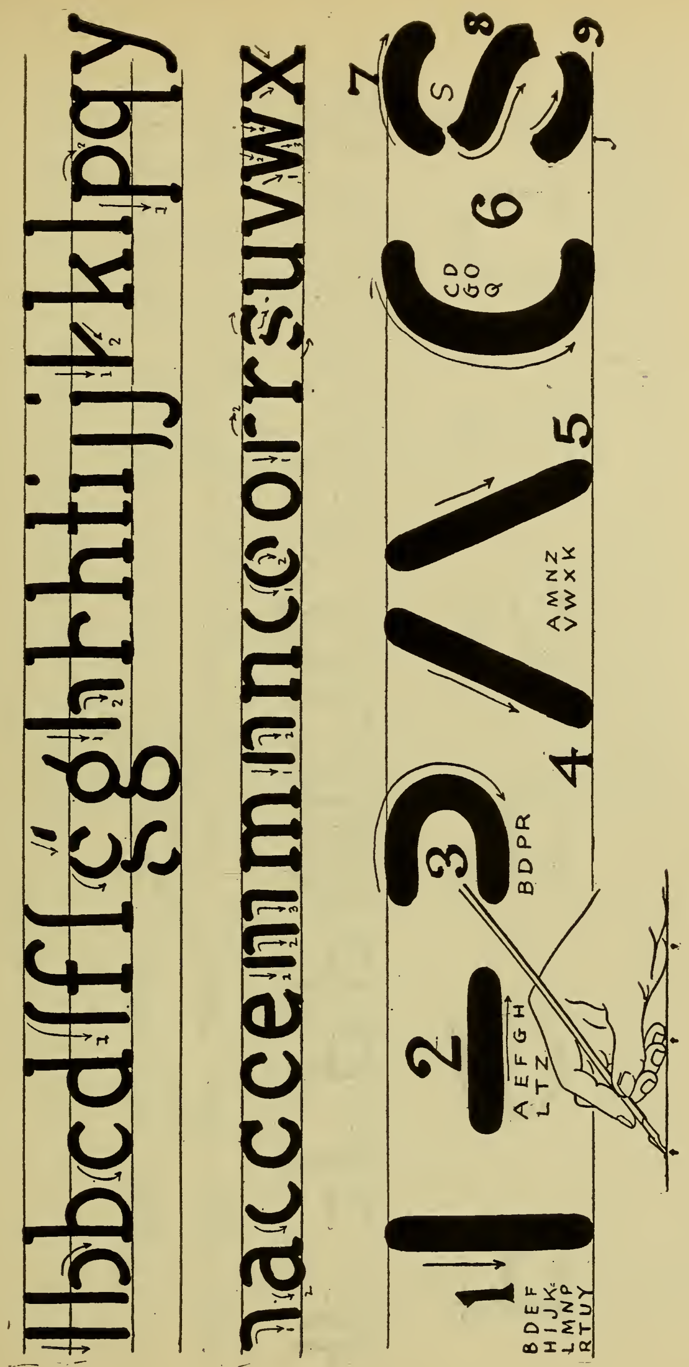
(*Continued*)

The mere fact that show card writing is being successfully taught in Trade and Public Schools shows that this accomplishment is not alone for the "artistically inclined." There are many artists who are proficient letterers, also many more proficient letterers who are not artists. When one stops to consider that there are but twenty-six letters in the alphabet, and only nine different key strokes to learn in order to construct these letters, it is very evident that with proper instructions and modern appliances any intelligent person who understands the importance of application can soon produce legible show cards.

The Single stroke Half-Block letters, P, Q, R, S, T, and U, constitute the third installment lesson on this alphabet. The beginner will make much better progress by concentrating his practice work on groups of six or more letters at a time instead of practicing at random from a complete alphabet.

The reader's attention is called to the illustration of the hand, showing the correct position in which the pen should be held. The round bill of pen should at all times be kept flat on the surface to be lettered. The holder is held firmly between the thumb, index, and middle fingers, while the hand rests on the lower wrist joint and the little finger.

The fingers should not be cramped. USE A FULL ARM MOVEMENT. The fingers and wrist should not be used at all. This is very important. Pressure on the pen will cause the writing fluid to



1
BDEF
HIJK
LMNP
RTUY
2
AEFGH
LTZ
3
BDPR
4
AMNZ
VWXK
5
CD
GO
Q
6
S
7
8
9

Fig. 117

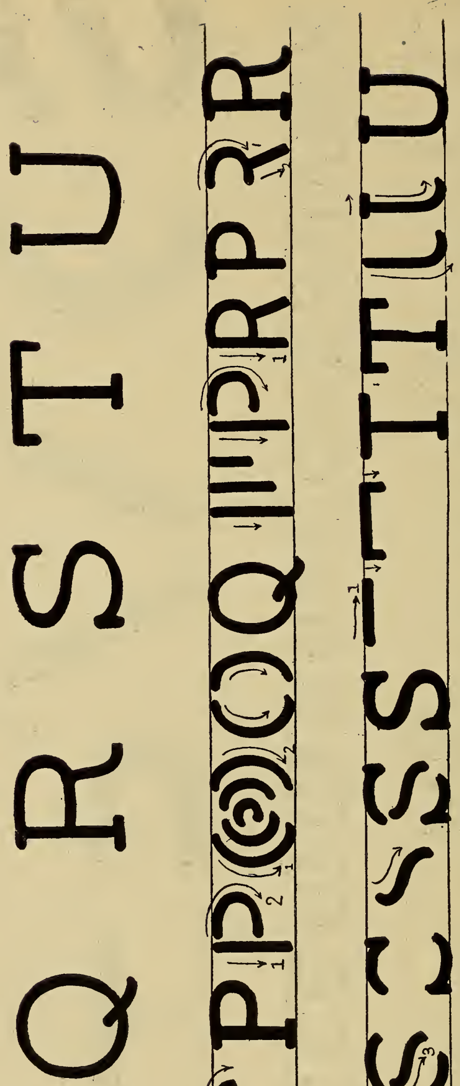


Fig. 118

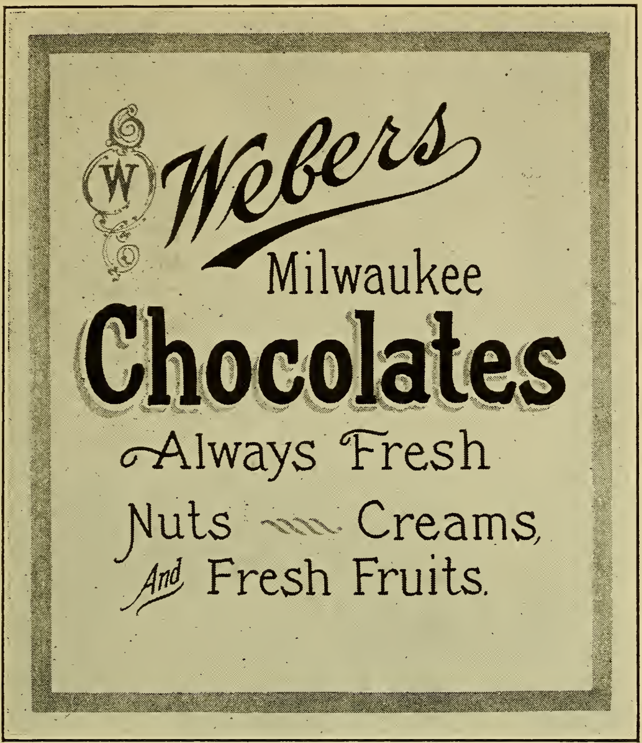


Fig. 119

flow and will make the line uniform. Rest the pen for an instant at the end of each stroke to assure rounded terminals.

It is a good policy to practice the six key strokes in all directions as illustrated, before attempting to copy the perfect letters. In making all perpendicular or upright strokes the pen should be drawn downward and from left to right starting at the top guide line. Do not push the pen upward. The pen should be removed from the card when within a fraction of the bottom guide line, and a short block stroke evens off the basic strokes.

Almost any kind of show card ink will work well in these pens if used not too thick, India ink seems to be given the preference on account of its free flow-ing qualities. Use cardboard which has a fairly smooth surface. Place the card to be lettered squarely in front of you slightly to the right. Each pen has a reservoir attached to the point which permits the writing of several words if the pen is dipped deeply enough to fill it. Immediately after dipping pen in bottle rest the underside of the nib on the bottle neck to drain off surplus ink, in order to prevent blots or drips upon your work. Unlike any other style of lettering pen these pens will stand a great amount of pressure without bending or breaking.

The beginner should try to keep his design of lettering well balanced, avoid crowding of words or making the size of letters too large for the space. A

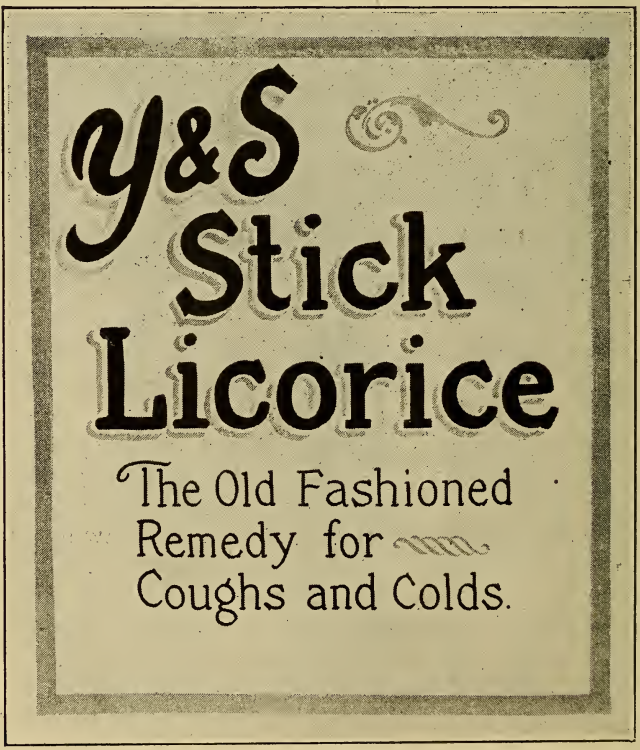


Fig. 120

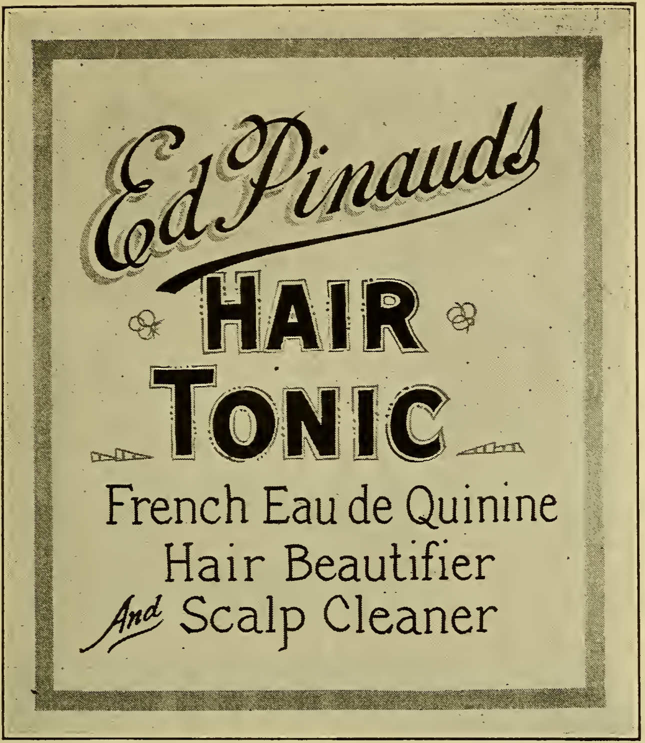

Ed Pinauds
HAIR
TONIC
French Eau de Quinine
Hair Beautifier
And Scalp Cleaner

Fig. 121

well arranged layout of small lettering is easier to read and looks better than trying to feature every line of lettering in big type. A red underline will in most cases be far more effective than large letters which give the appearance of being crowded.

The nine simple key strokes as illustrated at the bottom of the alphabet plate are self explanatory. Beginning with key stroke No. 1, the arrow points in what direction the stroke is taken starting at the top guide line. This is the first stroke taken in making the capital letters, B, D, E, F, H, I, J, K, L, M, N, P, R, T, U and Y.

Stroke No. 2 is generally a short horizontal stroke used in constructing letters A, E, F, G, H, L, T, and Z; it is the center stroke in the letters A, E, F, G,

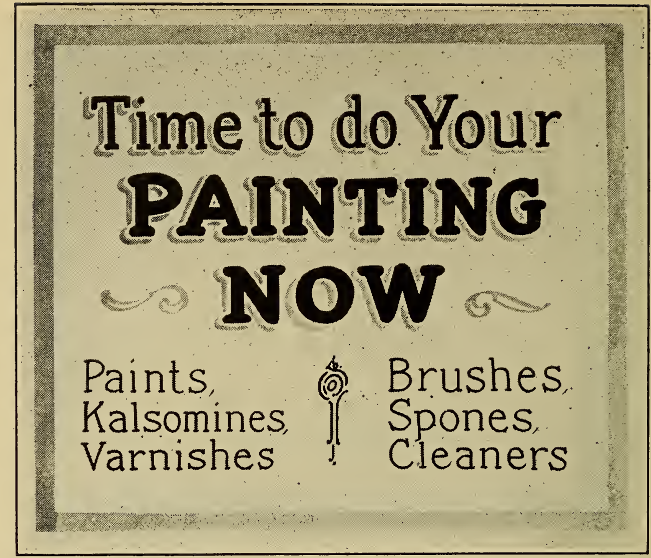

Time to do Your
PAINTING
NOW
Paints,
Kalsomines,
Varnishes
Brushes,
Spones,
Cleaners

Fig. 122

and H, and the top and bottom strokes in the letters L, T, and Z.

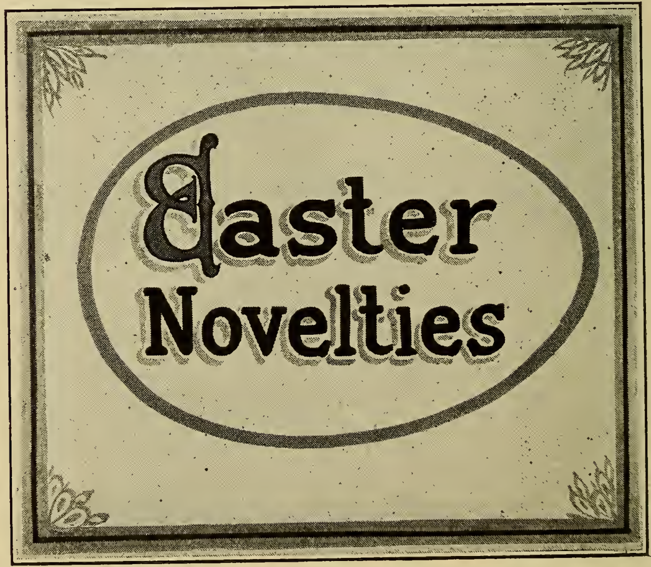

Easter
Novelties

Fig. 123

Stroke No. 3 is the right loop stroke used in constructing the letters B, D, P and R.

Strokes No. 4 and No. 5 are known as the right and left angle strokes, and are used in making the letters A, M, K, N, V, W, X and Z.

Stroke No. 6 is a crescent or semi-circle stroke which is made right and left, and is the basic stroke used in the construction of the letters C, D, G, O, and Q.

Strokes Nos. 7, 8 and 9 are the full strokes used in constructing the letter S; No. 9 being the bottom stroke of the letter J.

The beginner should concentrate his practice on the nine elementary strokes before attempting to copy the letters.

In order to ascertain the correct angle in which the pen should be placed on the paper the beginner should take a yard stick or thick ruler, resting the pen against the ruler to the lines. Guiding the pen in this manner will soon show you just how it should be placed on the card.

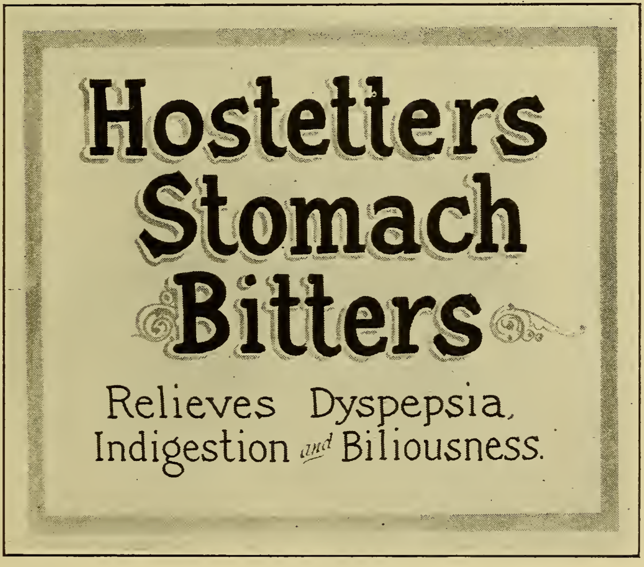


Fig. 124

The basic part of the lower case letters should be one-third the height of all capital letters. The lower case letters which extend above the base guide line are b, d, f, g, h, i, j, k, l, p, q and y, thus bringing them on the same line with the capital letters. The lower case letters which are within the base guide line are a, c, e, m, n, o, r, s, u, v, w, and x. Those which extend below are g, j, p, q and y.

The nine key strokes apply to the lower case letters as well as the capital letters.

The beginner should realize that no definite rule can be laid down for the spacing of letters on a show card; this will naturally come after the beginner has mastered the fundamentals of lettering. For instance, all round letters such as C, D, G, O, S and Q should be spaced a trifle more closely to each other. and the full space letters such as, M, N, B, H, K, R, U, X, Z and E should have more space between them.

All open space letters W, Y, P, T, L, J, A, and F, should be more closely spaced together on account of their open shape.

Words should not be divided at the end of a line as it spoils the appearance of the card.

CHAPTER XXIV.

Detailed Study of the Speed Pen.

(Continued)

The difference between lettering with a brush and the speed pen is: A brush will naturally spread out under pressure and when removed from card will leave an unfinished end which must be evened off by turning the brush sideways.

The speed pen will not spread under pressure and if the bill of pen is kept FLAT on the surface the end of stroke will not be ragged when pen is removed.

While the speed pen is the speediest tool invented for hurry-up work it will not do very large or fancy lettering like a red sable brush, but for general descriptive data this pen is in a class by itself.

There is one very important thing that all beginners in show card writing should keep in mind, and that is, brevity in copy; for no matter how finished a job of lettering may be, it's a failure if the card has the appearance of being crowded. Study your copy and then see how much you can boil it down. Eliminate all unnecessary words and particularly all superfluous "and's," "if's," "of's," etc. There is a big difference in telling the story in a newspaper, and writing it on a show card. The card is generally placed on or near the article displayed which more or less speaks for itself, while in the newspaper a detailed description is essential. A great many copy writers have learned through intensive practice that the longest story can be told in a brief way and far more effectively. How often have we heard people say, "I don't have time to read much of the newspaper in the morning I just read the headlines."

Single Stroke Speed Pen Half Block

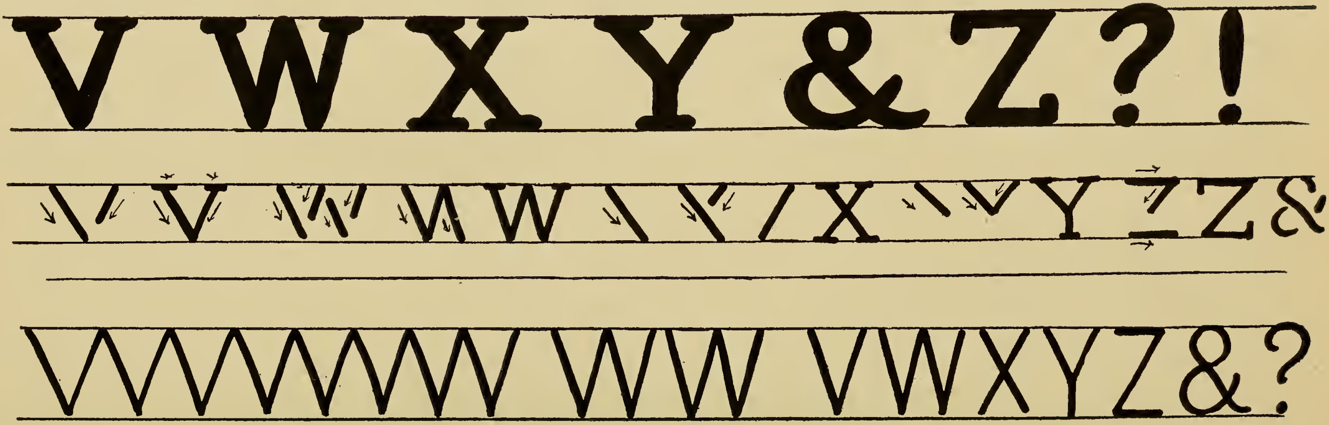

V W X Y & Z ? !
VWXYZ&?

Fig. 125

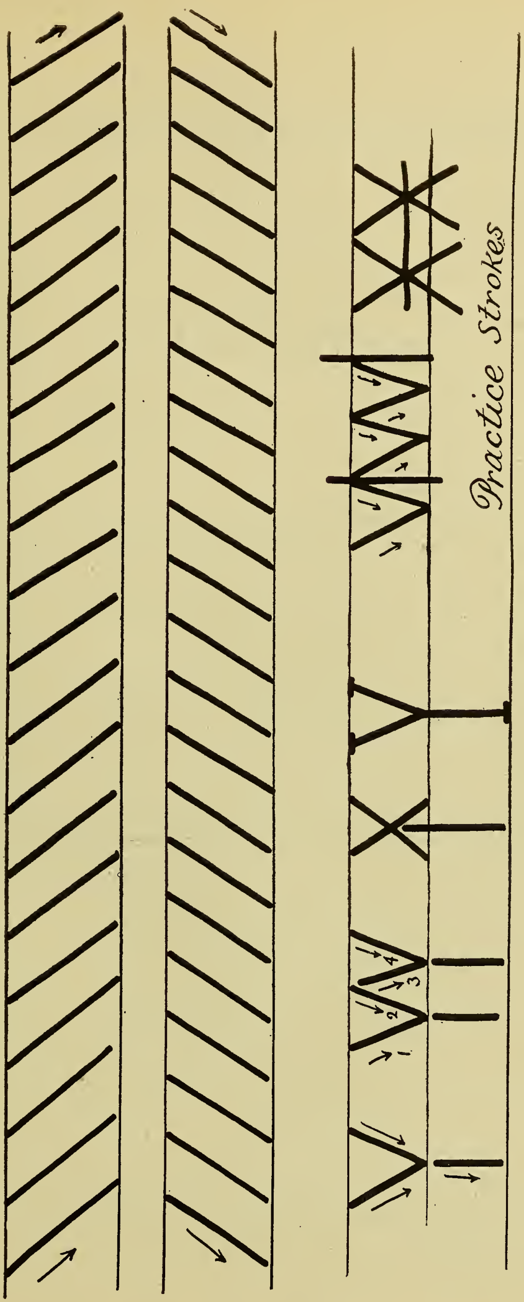
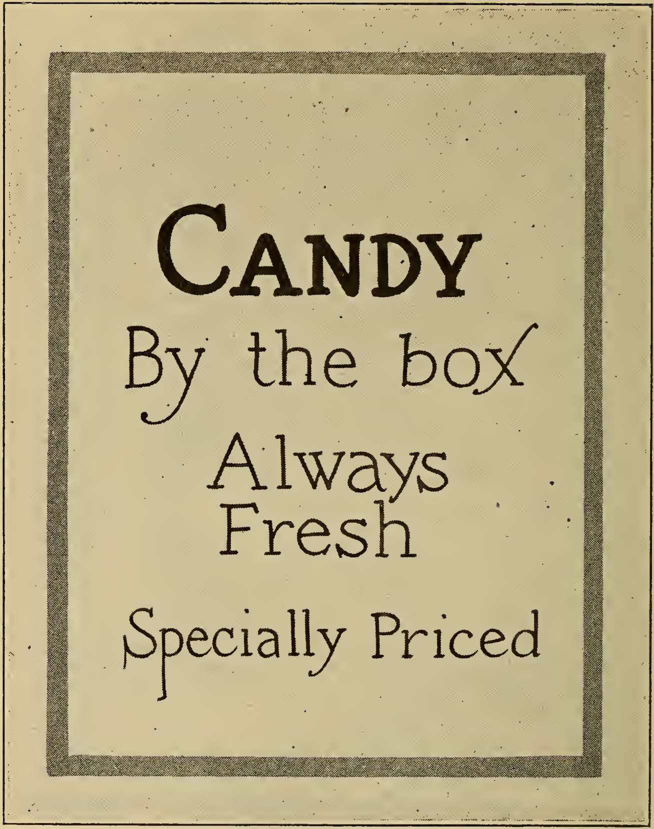

Practice Strokes
1
2
3
4

Fig. 126



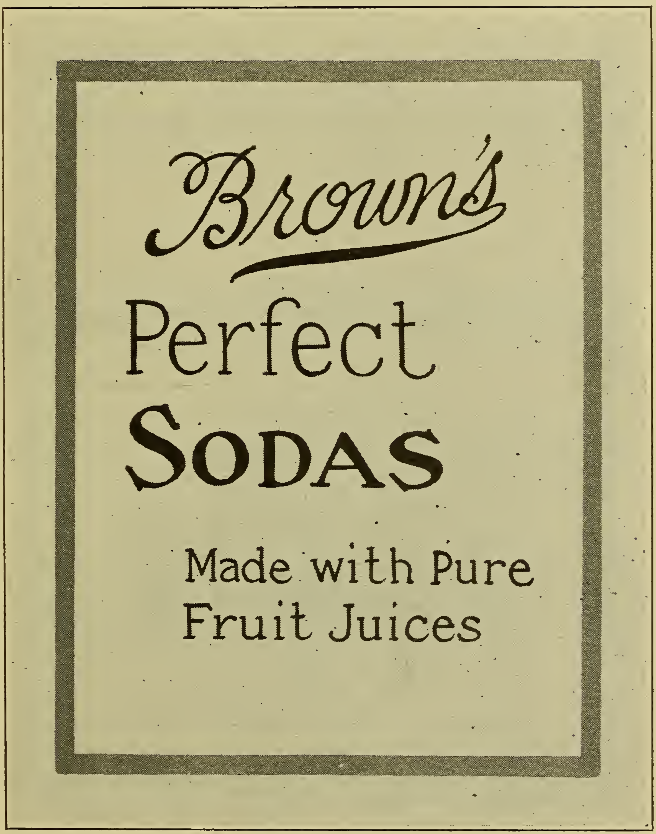
CANDY
By the box
Always
Fresh
Specially Priced

Fig. 127

Notice the brief composition on the accompanying show cards illustrated herewith. In a case where merchandise is nationally advertised, such as "Bayers' Aspirin" or "Nuxated Iron," "Beechams Pill" or "Boncilla Cosmetics," etc., the general public is primed into a buying mood by an expensive, intensive and progressive scientific advertising campaign. The manufacturer has paid for all this, and it's an opportunity for every man behind the counter to cash-in by the judicious use of show cards, and with very little effort he can soon learn to use the speed pen.

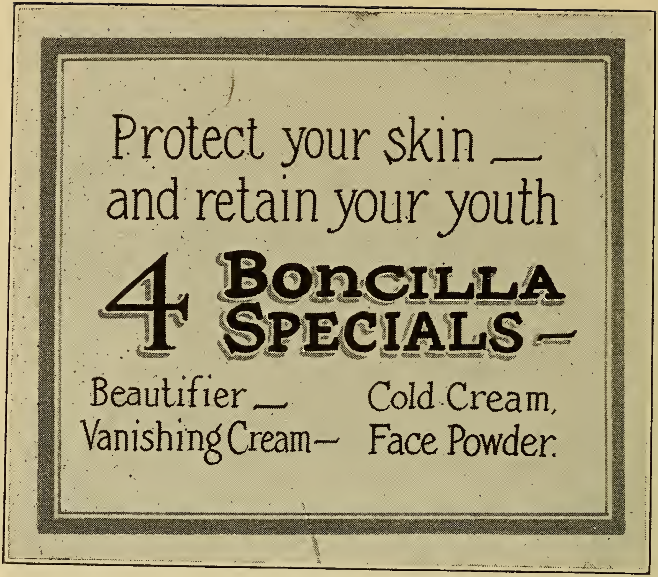
In general appearance the speed pen is practically like the ordinary steel pen—with these differences: (1)

Instead of the usual points, the nibs consist of two hemispherical, flat surfaces with a thin split between them. Together they form a perfect circle, so that whenever the pen is placed on any surface it produces a solid circle of ink or color; and, if drawn along, a solid, uniform line with those perfectly rounded terminals so difficult to obtain with other drawing or lettering instruments. (2) These pens have an ink reservoir which retains sufficient ink for a stroke of considerable length, and renders unnecessary frequent dipping into the ink bottle. It is very important that the ink should not be either too thick or too thin, the regular show card inks



Brown's
Perfect
SODAS
Made with Pure
Fruit Juices

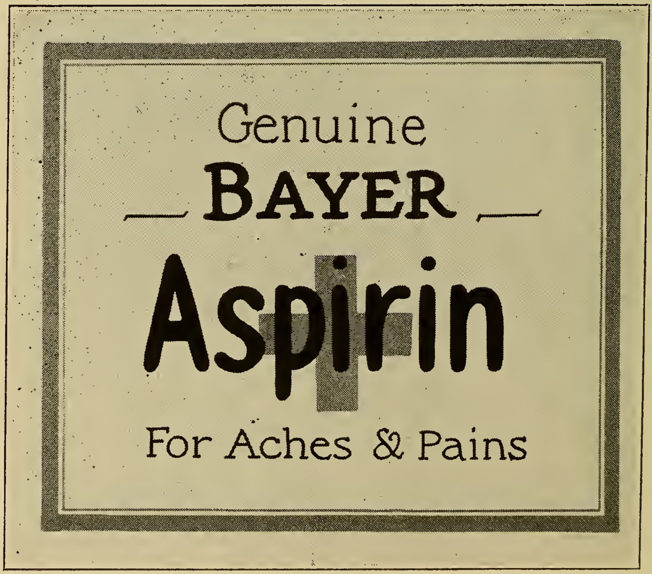
Fig. 128



Protect your skin —
and retain your youth
4 BONCILLA SPECIALS —
Beautifier — Cold Cream,
Vanishing Cream — Face Powder.

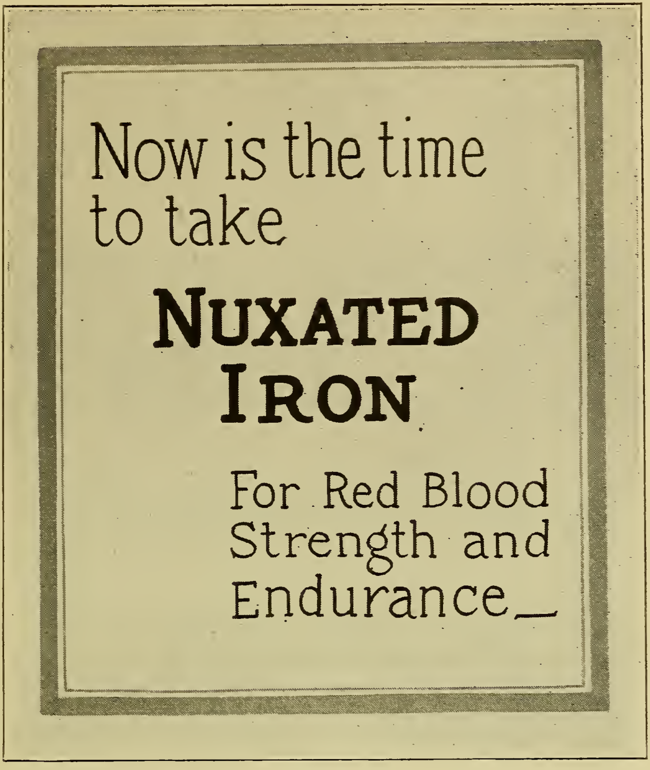
Fig. 129

must be diluted with water until just right. India inks are of course much more expensive than show card inks,



Genuine
— BAYER —
Aspirin
For Aches & Pains

Fig. 130



Now is the time
to take

**NUXATED
IRON**

For Red Blood
Strength and
Endurance

Fig. 131

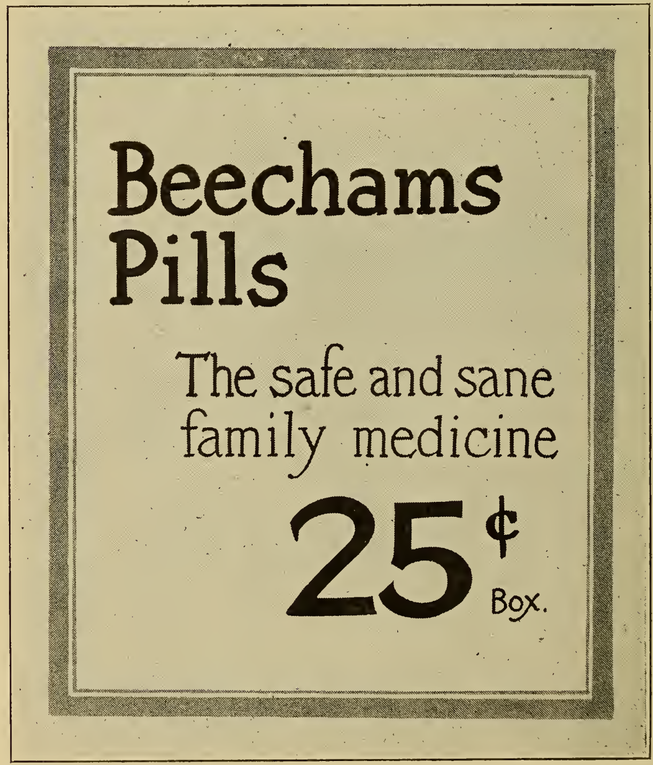
but work the best in the speed pens. Remember the pen will not work unless the flat bill is at all times FLAT upon the card or surface to be lettered. Very little pressure will cause the writing fluid to flow.

It is only necessary to use 14 words on the show card featuring "Nuxated Iron" to carry positive and convincing selling punch. "Beechams Pills" is another case where dominant advertising keeps the merits of this worth while family medicine steadily before the public.

The writer wishes to emphasize the importance of just plain white show cards with neat black lettering, with possibly a little grey shading or border.

Highly colored fancy lithographs have their place of course but at best they have the stiff appearance of the stereotyped printed litho, some of which are so very much overdone in color combination that they do not find a place in the modern store window. A plain black and white hand lettered show card of a legible well balanced character carries more weight and is much more compelling than a whole set background of highly colored pictorial lithographic "stuff."

The letters V, W, X, Y & Z, are known as the angle letters. With the exception of the letter M these letters occupy more room than any of the other letters of the alphabet. This is mainly on account of their spreading angle formation. If the reader will study the elementary strokes used in constructing these five letters he will observe that the letters V, W, X, & Y are really a



Beechams
Pills

The safe and sane
family medicine

25¢
Box.

Fig. 132

part of each other. For instance, two V's, joined together form the letter W, two X's joined together also form "W." Join two Y's, at the top and you have W again. The top part of the letter X is formed by the basic strokes of the letter Y. The letter Z which is seldom used is simply formed by three strokes, namely, top, bottom, horizontal, and one oblique stroke in the center.

The way that show cards are displayed has a great deal to do with their appearance and cash value, for no matter how well the job of lettering is done, if the card is warped or bent over, or the corners are dog-eared it is a misfit. Unless a show card is at least of 12 ply thickness it should either be placed in a picture frame or mounted on a cheap wooden frame with glue and passepartout binding pasted around the edges.

The mounting of show cards is usually done in the following manner: Cut wooden sticks the exact dimensions of your show cards (use 1½ inch x ⅞, or 1 inch x ⅝ inch white pine or white wood). The corners should be mitered and stuck together with heavy glue and held in place with one finishing nail driven in each corner. After show card is lettered paste it on the frame using the same heavy glue. After the glue is set paste the passepartout binding around the edges. Use one inch or inch and one-half binding and lap over on face of show card about one-half inch. The beauty of these frames is that after they are once made up they may be used over and over again. If the reader does not care to bother with the mussy operation of glueing, the cards may be tacked on the frames using small upholsterers' tacks about two inches apart. These will not show, of course, after the binding is pasted on.

If it is inconvenient to procure the passepartout, binding strips of wall paper about two inches wide may be used instead. Select a pattern of wall paper which will harmonize with the general color scheme of display. Use library or common flour-paste, very thick, and smooth out any wrinkles with a piece of cloth.

CHAPTER XXV.

Easy Stencil Lettering.

Nearly every retail merchandiser occasionally is in need of a good stencil alphabet together with a few simple instructions telling him how to cut letters for stencils.

The process of cutting letters for stencil work is very simple when one knows just where to cut, and just how to prepare the paper pattern so it will hold up and permit the operator to produce from fifty to two hundred show-cards or signs with one set of letters. There are many articles which the merchandiser would like to feature all the time, but he has not the time to be continually making fresh show-cards, and a card that is soiled or defaced in any way has lost its power as an advertising medium. Duplicate signs and paper flyers for the soda fountain (which must be continually changed) may be made in a few seconds by having a stencil handy. There are regular brushes, with short stubby bristles cut square, made specially for this purpose. Stencils for inside use may be done with show-card water color inks. Those for outside use may be done with oil or Japan colors. Both the oil and water colors should be as thick as possible to prevent the paint from spreading or working under the letters and smearing the card.

The selection of material for making stencils depends a good deal upon the number of show cards required. For instance, if ten or twelve prints are required, a plain piece of Manilla paper will answer. It may be prepared in the following manner: After marking out the letters or pattern in lead pencil or crayon give the whole pattern surface a thin coat of white or orange shellac. The pencil marks will show

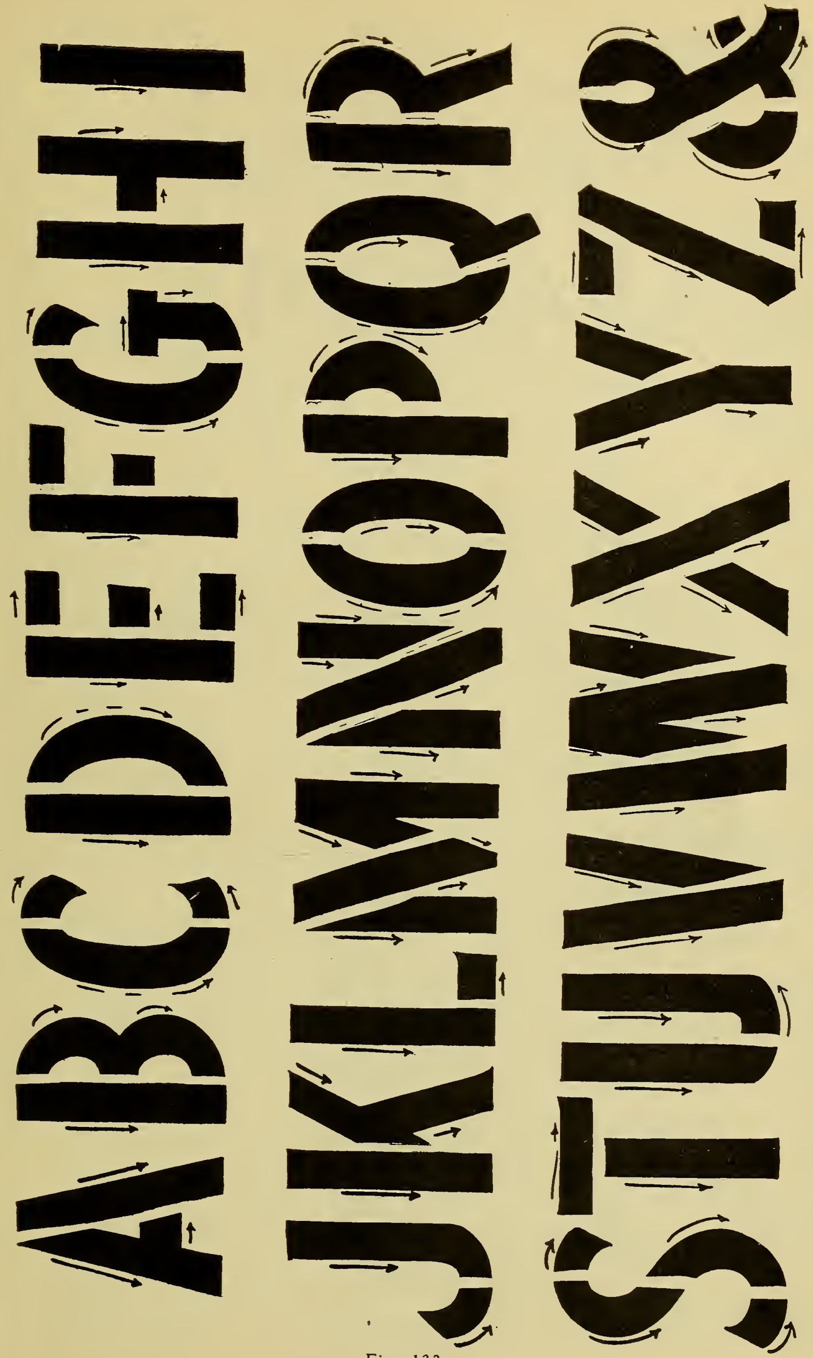

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&

Fig. 133

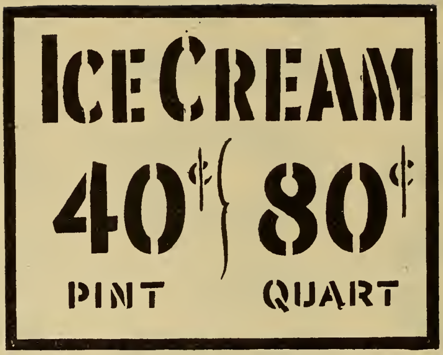


Fig. 134

plainly through the transparent shellac coating. In from fifteen to twenty minutes the shellac will be sufficiently dry for the letters to be cut out. It is always advisable to make one or two extra impressions of the same kind of paper before the stencil begins to wear out. This will save the time required to draught another should the original stencil break.

If sixty or more impressions are required, it is best to procure the regular oil paper which is especially prepared for stencil work. It is very easily cut and will last for some time.

Should a stencil of permanency be required, choose something that is practically indestructible. The best thing to use in sheet celluloid, such as is used for side curtains on automobiles. It comes 20x48 inches and is on sale at most auto supply stores. On account of its transparency it may be placed over a pattern of letters or any stencil design. The cutting should be done with the tip end of a sharp pointed pen knife. If the knife is held slightly on a slant instead of perfectly straight while cutting it will not be so easy to break or wrinkle the stencil.

Stencils should never be rolled up, but should be kept in a flat position, either between the leaves of some book or under some heavy weight. This will prevent curling up or the breaking of the ties which hold the centers of the letters in place.

In cutting paper stencils, first sketch out a rough design in pencil. Then lay the sheet over a smooth sur-

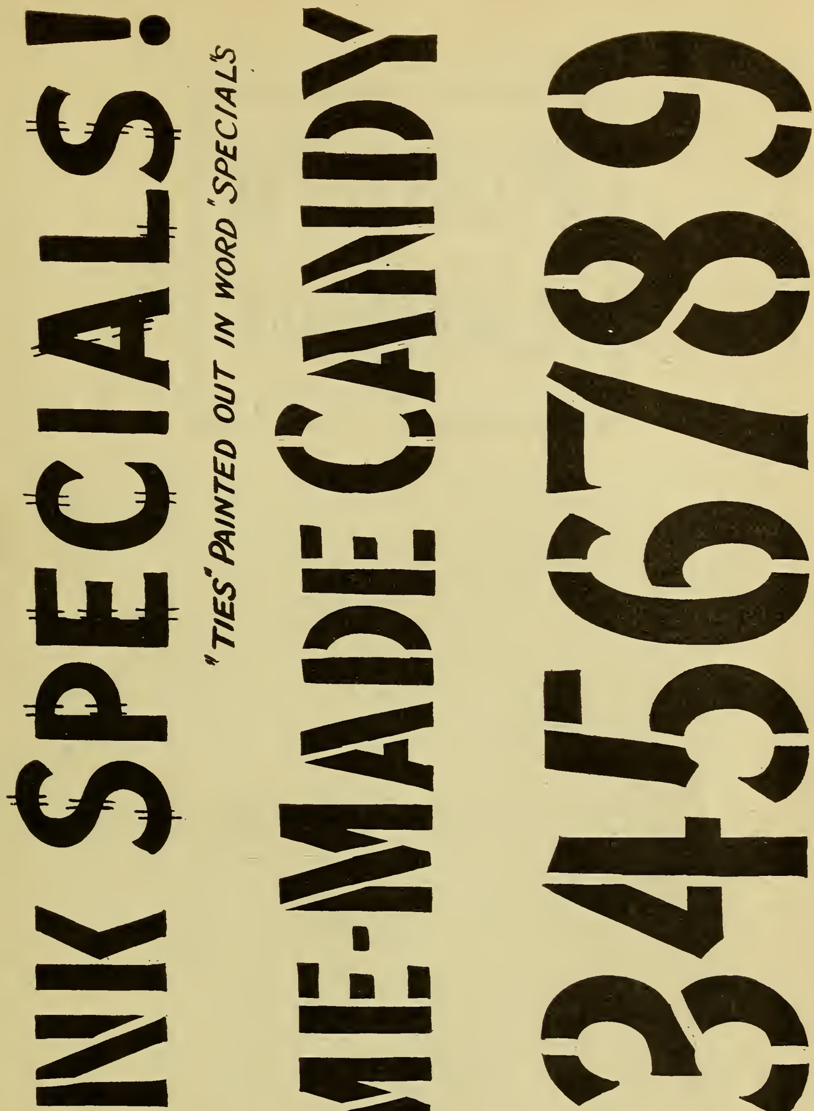

DRINK SPECIALS!
"TIES" PAINTED OUT IN WORD "SPECIALS"
HOME-MADE CANDY
123456789

Fig. 135

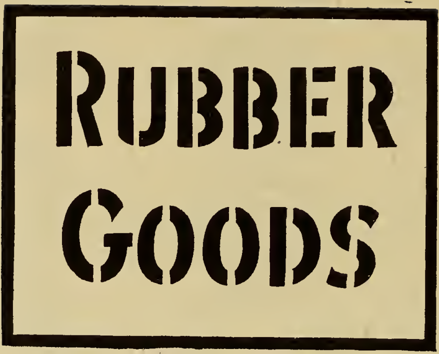
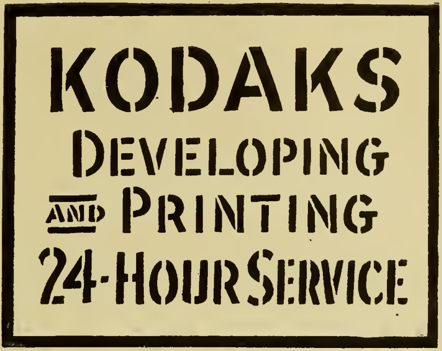


Fig. 136

face. (A piece of glass or a smooth piece of soft wood is the best surface to cut on). The word "TIE" means the thin connecting strip which holds the center of the letter in place, permitting the rest of the letters to be cut away. The beginner should study the alphabet shown herewith until he is familiar with these ties and just where they support each letter. The breaks or open spaces shown on each letter, (excepting letter "I") show where the ties or supports hold the letter in place. The wider the ties the longer will the stencil last.

The stencil should be held firmly while stenciling, or the color may work under the pattern and the edges of the letters will be ragged. Coach colors ground in Japan if used in heavy paste form work the best. (If too thick add a few drops of turpentine). Water colors or the regular prepared show-card inks may be used for indoor show-cards. These also must be used thick.

Only the round regular stencil brushes should be used. These are of hard bristle, and the hairs are short and stubby. They may be had in several sizes. The proper way to apply the color is to place a small amount in a saucer or on a piece of wood or glass. Then proceed to go over the stencil using a patting or pouncing motion. Do not use a slide or slide movement, as this will surely break any stencil and leave the letters streaked. After dipping the brush in the ink pounce it several times on a piece of paper or wood so as not to get too much ink on the stencil.



KODAKS
DEVELOPING
AND PRINTING
24-HOUR SERVICE

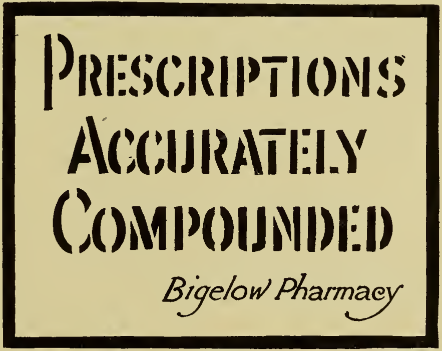
Fig. 137

After the show card is finished the ties may be painted out with a small brush. This will give the lettering a hand style appearance.

The letters which will require the most care in cutting are the round letters: B, C, D, G, O, P, Q, R, and S. The remaining letters will be easier to cut out on account of their simply straight lines.

The small blade of a pen knife may be kept always sharp by rubbing it occasionally on an oil stone. Do not attempt to cut a stencil with a dull knife.

The beginner will notice that some letters require one, two, or three supports or ties, while the capital letter "I" requires none at all. The letters F, J, L, and T would hold up for a while without any ties because there is no center, to be cut away as there is in the round letters mentioned before. Of course, the more ties are used, the stronger the stencil will be.



PRESCRIPTIONS
ACCURATELY
COMPOUNDED

Bigelow Pharmacy

Fig. 138

Stencils are excellent for soda fountain specials. These could be stencilled on the mirror back of the fountain or on white strips of paper. Little fancy designs or scrolls may also be added. Roses or other flowers may be cut from wall paper or seed catalogues and used for border stenciling.

The alphabet shown here is known as Uniform-Stroke Gothic. The letters are made in one, two, three, four, or more single-strokes, as the arrows and numbers of the strokes signify on the plate. The first stroke taken in forming these letters is always at the left, then at the right, and then the centre. For letters of this character two or three inches high it is best to use a No. 12 red sable brush. Each time the brush is dipped in the ink it should be worked out into a flat position on a piece of paper or card. This will, after a time, train it to keep a flat chisel edge. In practicing, the beginner should never try to do any lettering without upper and lower guide lines to indicate the height of the letters. The daily newspaper makes an ideal background on which to practice lettering, as the column lines are already drawn, and thus the cost of practicing is reduced to a minimum.

CHAPTER XXVI.

The Silhouette Effect in Show-Cards.

To be effective, a show-card must have a certain amount of originality in its make-up. It must be distinctive in style with enough "pep" to make it compelling and forceful and absolutely different from the other fellow's.

All this may be accomplished, without a single bit of color, on a white card with plain black lettering, if the silhouette effect is carried out as in the cards shown in this article. There is no shading to be done, no highlight to consider. The scheme is to trace a picture on the card in pencil, outline it; and then fill it all in with black show-card ink.

There is something very fascinating about a jet black silhouette on a white background, and it is really about the easiest thing to get up when once you know just how to go about it. There is a great demand today for illustrated show-cards and this silhouette idea will help the fellow who is not "artistically" inclined.

The mistake that most beginners make is that they select pictures or illustrations that are too big for the size of the card used. It must also be remembered that the coloring of the letters should harmonize with the color scheme of the picture. If the picture is done in dark tones, and the lettering in bright colors, the effect of the picture is lost.

The card featuring "CHLOROX" Tooth Paste is 22x14 inches, known as one-half sheet. It was lettered the landscape way. Whether a card should be lettered "landscape" or "upright" depends entirely upon where it is to be used.

The silhouette picture was cut from a Chlorox advertisement in the NATIONAL DRUG CLERK with

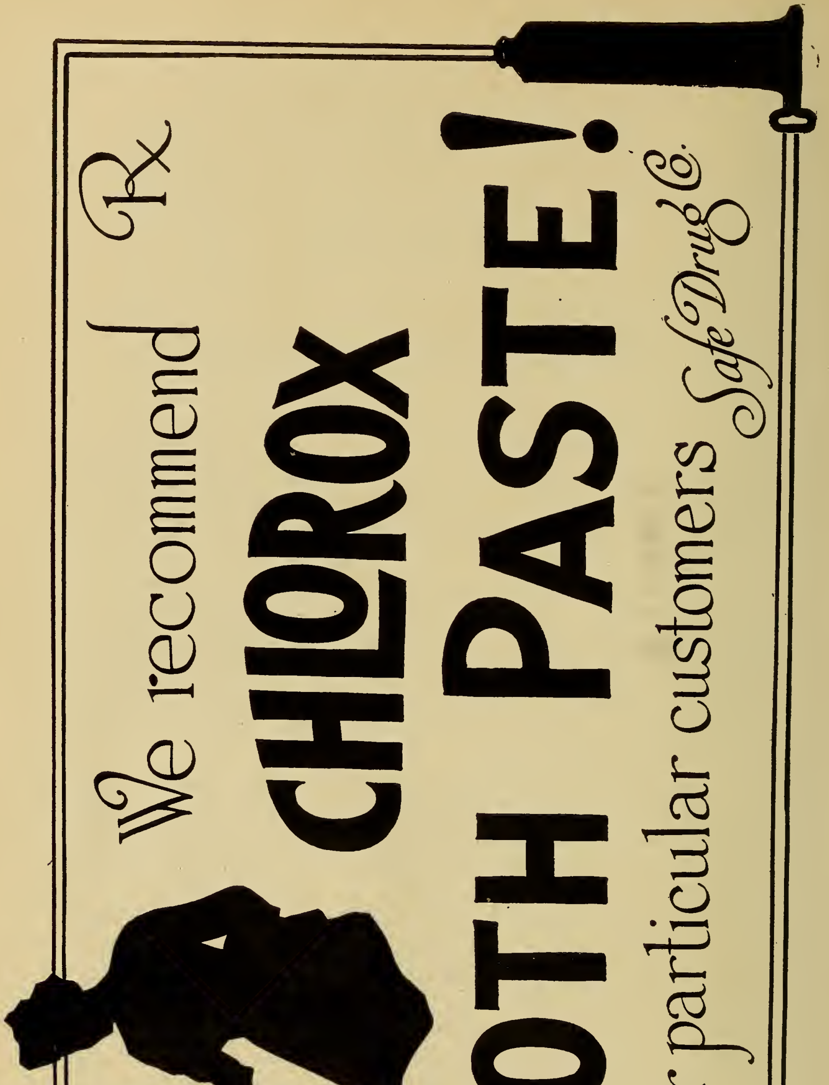

Rx
We recommend
CHLOROX
TOOTH PASTE!
To our particular customers
Safe Drug Co.

Fig. 139

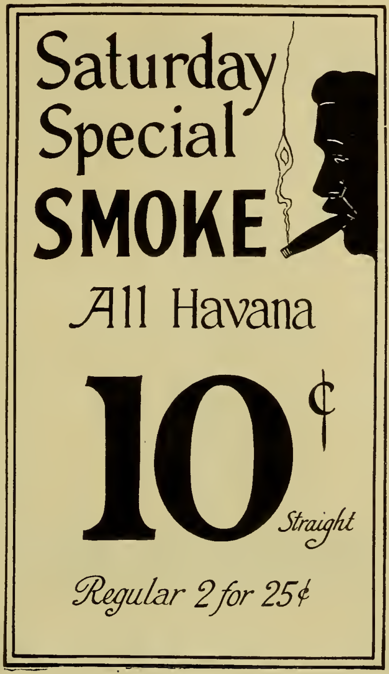


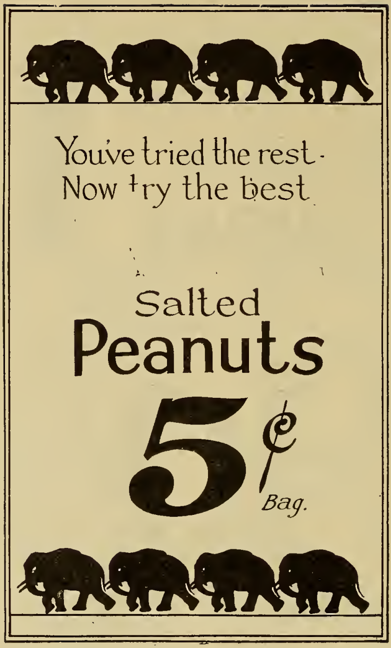
Fig. 140

the aid of a sharp pointed pen knife. Use any solid level surface to cut on. Cut slowly, holding the knife at a slight angle.

One can create this silhouette effect in any one of several ways. This way is perhaps, most simple. First cut out the picture with a sharp pointed knife or with a small pair of scissors, being very careful to have all the most important details stand out in outline. After the picture is cut out, coat it all over with black show-card color or India ink. As the ink begins to dry, the picture will start to curl up. It may be straightened out again by placing it between the leaves of a book.

The next move is to coat the back with white library paste, being careful to spread the paste on evenly.

In pasting pictures on show-cards you will have to act quickly on account of the quick drying quality of the library paste. It is a good idea to place a piece of cardboard over the picture and press down firmly, using a circular motion of the fist. This will smooth



You've tried the rest -
Now try the best

Salted
Peanuts
5¢
Bag.

Fig. 141

out all the wrinkles and prevent any air bubbles or edges from sticking up. If the picture tears, it is easy enough to patch it up with a little of the same dull black ink.

Another way of doing this silhouette work is equally effective but may require more time is to cut the picture out and then place it on the card in the position in which you wish it to appear. Now proceed to outline it entirely with a pencil which has been sharpened to a fine point. Then remove the picture from card, and with a small brush (No. 4 or 6 brush will do) dipped in ink follow the pencil marks, forming the outline of the silhouette. Last of all fill in the whole picture with solid black ink. This method is best where two illustrations of the same kind are wanted on the one card, as the two rows of elephants on the card featuring peanuts. This card is also one-half sheet (22x14). The picture of the first elephant was cut from the NATIONAL DRUG CLERK and the others were outlined from this pattern. In filling in the solid black, a little white dot was left for the eye.

If you will notice the silhouette of the man smok-

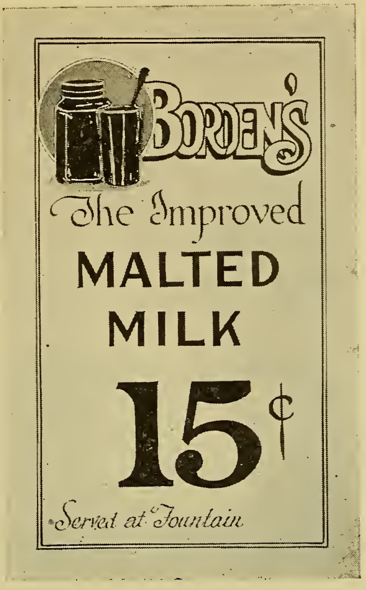


Fig. 142

ing the cigar on the "Saturday Special" card, you will see white lines showing the eye, nose, and moustache. These lines were cut in the silhouette, letting the white cardboard show through, but a little touch of white paint will answer just as well.

Black lines or borders around the show-cards are done in the following manner:

Hold the card in the left hand and the brush between the thumb and first finger of the right hand, and draw the tip of third finger along the outside edge of card. The edge, being straight, acts as a guide in keeping the lines straight as the brush is drawn along. This process may be difficult at the first attempt, but with a little patience and practice the beginner will soon acquire the knack. Of course these lines may be drawn with a yard stick and a number 3 or 4 lettering pen.

Most show-card writers keep a scrap book and any time that they see a good picture or cut they could use on a show-card, they tear it out and file it away for future use.

The beginner should not criticise his first attempts at show-card writing too severely, as practice is the main road to success in this line of work.

CHAPTER XXVII.

How To Use Wall Paper For Show-Cards.

The writer secured these wall paper backgrounds for show cards from an old sample book. If these sample books are hard to obtain, it is an easy matter to procure short ends of rolls from the paper hangers.

The beginner will be surprised to find out how easy it is to letter on wall paper, the surface being idea for brush work. The ink dries quickly and the brush will not slip as it sometimes does on the high gloss finish of the calendar stock cardboard.

The scheme is to procure a picture frame (without the glass), any regular stock size desired, cut a piece of pasteboard to fit the frame (a box cover, a piece of compo board, or any stiff composition), and then proceed to cover both sides of board with the pattern of wall paper you wish to letter on. Both sides being covered will prevent the cardboard from warping.

It may be lettered on both sides, thereby giving double service. This card may be used several times, because the stiffer it becomes the better it will hold up in the frame. A plain black frame greatly enhances the appearance of the show-card and keeps the edges of card from becoming dog-eared or broken. It also allows the card to be handled several times without becoming soiled. The card may be kept in place by eight nails or pins, two at the top, two at the bottom, and two at each side. A much more practical way would be to cut a strip of wood which could be placed in the frame to hold the show card in place. A little brass button fastened at the top and at the bottom of the back of the frames should, in turn, hold the strip of wood in place.

The pasting of wall paper on a small surface like a show-card is a very simple process, and almost any kind of library paste or composition of flour and water will do. Do not use mucilage, as air bubbles are apt to appear.

In pasting, do not use too small a brush, as it would take too long to cover the surface and the paste might dry uneven in spots, causing wrinkles which would be hard to get out. After applying the wall paper, already covered with the paste, to the card, place a piece of paper or card over all and smooth out the wrinkles with the fist, using a rotary motion. Then place under a book or some heavy weight to dry.

There are many dainty and artistic patterns of wall paper which would make beautiful and attractive candy signs. For the small size candy signs cut up a large sheet which has been covered with wall paper on one side only into sizes, say two inches by four inches. On a slight tan wall paper background, do lettering in dark brown.

Some of the rich colorings and two-tone effects which may now be had in wall papers surpass some of the most expensive ripple and mottled mattboards,

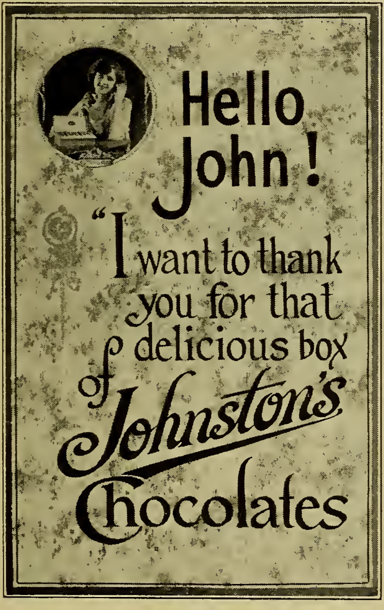

Hello
John!
"I want to thank
you for that
delicious box
of Johnston's
Chocolates

Fig. 143

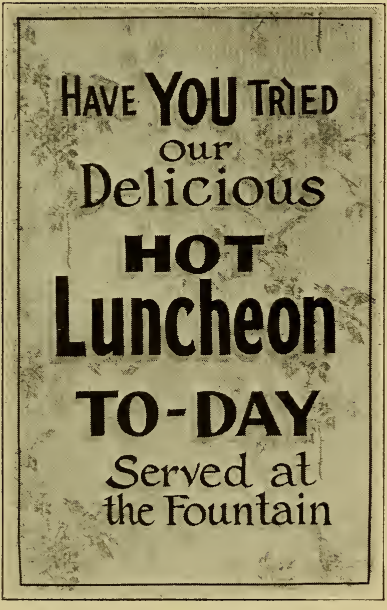

HAVE YOU TRIED
our
Delicious
HOT
Luncheon
TO-DAY
Served at
the Fountain

Fig. 144

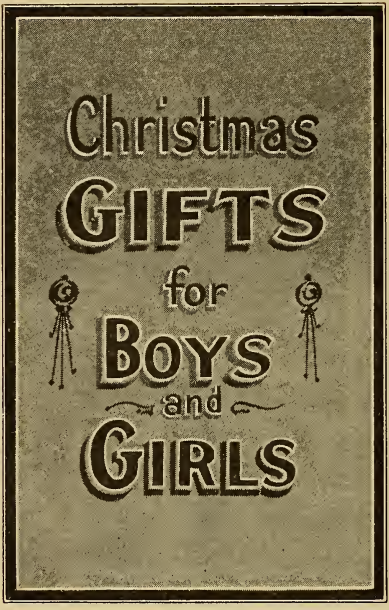

Christmas
GIFTS
for
BOYS
and
GIRLS

Fig. 145

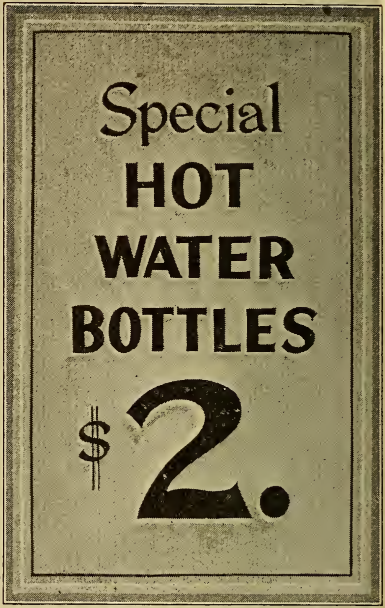

Special
HOT
WATER
BOTTLES
$2.

Fig. 146

and the work being done in spare time, the price is cut to a minimum.

For window displays wall paper should be selected to harmonize with the color scheme of the boxes and decorations. At holiday time flowered patterns and so on, can be used. The ideas really are unlimited.

Care should be taken not to draw the pencil lines too heavy, as it is impossible to erase them without marring the wall paper pattern. It is best to use chalk or charcoal which is easily brushed off.

CHAPTER XXVIII.

Utilizing Trade Marks in Show-Card Writing.

The two most important things to be considered in learning show-card writing are legibility and brevity, so that "those who run may read." For instance take any nationally advertised product such as "Ivory Pyralin," one of the many products of DuPont. Such trademarks or imprints should be written on the show-card and copied as nearly as possible to the familiar advertised imprint that appears periodically in twenty-five or more magazines, or, other familiar trade marks such as "Davol," "Boncilla," "Analgesic Balm," "Green River," "Colgates," "Hygeia," Armour's "Veribest," and many others too numerous to mention.

By producing a facsimile of the trade marks the show-card writer does not have to use such a lengthy copy or description and derives the benefit of expensive advertising which the manufacturer pays for.

Hand-lettered show-cards lettered in a plain legible manner, using as little reading matter as possible, will bring greater results than would a display crammed full of highly colored printed lithograph show-cards. Hand-lettered show-cards, even of the very plainest kind, are more attractive, and have a certain amount of individuality that the stereotyped printed ones do not possess.

Illustrations on a show-card should be used to deliver the selling punch and not with the sole idea of making the card "artistic." Each imprint or trade mark illustrated herewith is a rough, crude copy of the smaller original one shown by it. It is not necessary that it should be as perfect as the copy as long as the general character and important details are emulated.

The idea is to first sketch it out roughly in lead pencil, after which outline or retrace the outline with a small brush. Finish by filling in the skeleton letter with a larger size brush.

Each one of these designs is so distinctive in character and simple in design that it will require but little effort on the part of the amateur to produce a legible facsimile. Two other methods may be employed in copying these imprints. One with the aid of a pantograph for enlarging, or if the proportions of copy are of the exact size desired, the imprint may be reproduced on the show-card in the following manner:

Procure a piece of tracing paper—any thin transparent paper will do—place this over the imprint to be copied, and trace the outline of letters through. Then rub a little dry color, in powder form, on the back of traced pattern when finished. This will act as a carbon, and by retracing over the outline made on tracing paper with a sharp pointed instrument, the pattern may be accurately reproduced on the show-card.

Beginners who experience difficulty in keeping their perpendicular strokes perfectly upright should practice by ruling six or more upright lines one-half

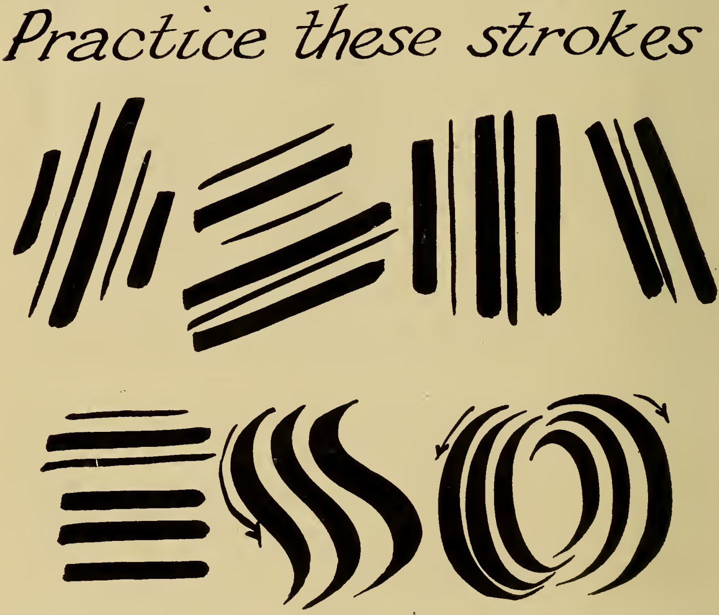


Fig. 147

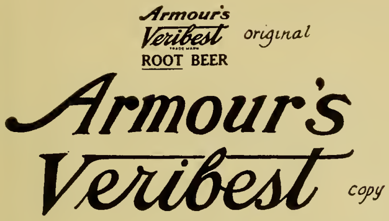

Armour's
Veribest
TRADE MARK
ROOT BEER
original
Armour's
Veribest
copy

Fig. 148

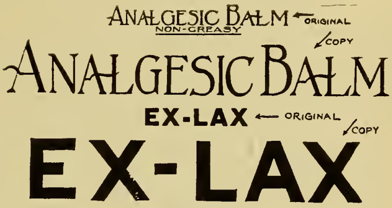

ANALGESIC BALM
NON-GREASY
ORIGINAL
COPY
ANALGESIC BALM
EX-LAX
ORIGINAL
COPY
EX-LAX

Fig. 149

inch apart, with a yard stick or ruler, then exercise care to follow inside these lines with the brush. The eye and the hand will unconsciously become accustomed to this operation through practice and the difficulty will soon be overcome.

The best way to practice the circular strokes is to draw a series of perfect circles with the aid of a compass or any round object, then closely follow the outline with the brush, forming one-half the circle at a time, trying all the time to keep inside the ruled line.

Try when making a sweep brush stroke, to do it boldly, and never stop when in the middle of a stroke. Remember the old saying—"Those who hesitate are lost."

With an inexpensive outfit of proper lettering brushes and regular show-card ink, almost any one who is ambitious enough to practice and follow the instruc-

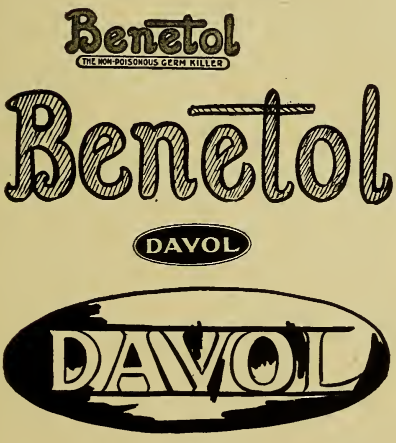

Benetol
THE NON-POISONOUS GERM KILLER
Benetol
DAVOL
DAVOL

Fig. 150

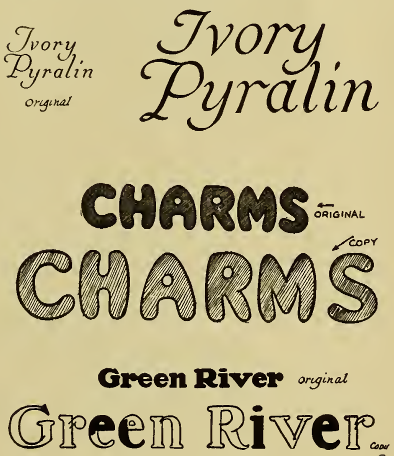

Ivory
Pyralin
original
Ivory
Pyralin
CHARMS
ORIGINAL
COPY
CHARMS
Green River
original
Green River
copy

Fig. 151

tions given in this book, can learn to write show-cards in a few months' time.

Of course, no one can reasonably expect to make a lettering pen or brush do exactly what they want it to do in three or four spasmodic attempts. Such a thing is out of all reason, but anyone who is willing to do a lot of systematic practicing (one-half an hour, four or five times a week, is enough) will, with these practical instructions, soon obtain pleasing and encouraging results.

The beginner or amateur should not be afraid to exhibit his first attempts at lettering in the window, because in show-card writing it is a case of doing a little better with each attempt. Just stick to plain letters and do not attempt any kind of fancy work, scrolls or ornamentations.

Show-card writing is one of the most profitable side lines that anybody could take up, considering the time spent in lettering and the small cost of an equipment. It is advisable to save some of our first attempts at lettering and compare them as we go along. The progress made will be most interesting and encouraging.

THE END.

**Show
Card
Writing
Supplies**

Special attention given orders from students of this book who are studying Jowitt's Course in Show Card Writing.

Western Show Card Supply House
2058 N. Western Ave. Chicago, Ill.

LIBRARY OF CONGRESS
0 013 963 925 A